

THE

digest



The Necklace by Ralph A. Blakelock. At the Whitney Museum. See Page 14

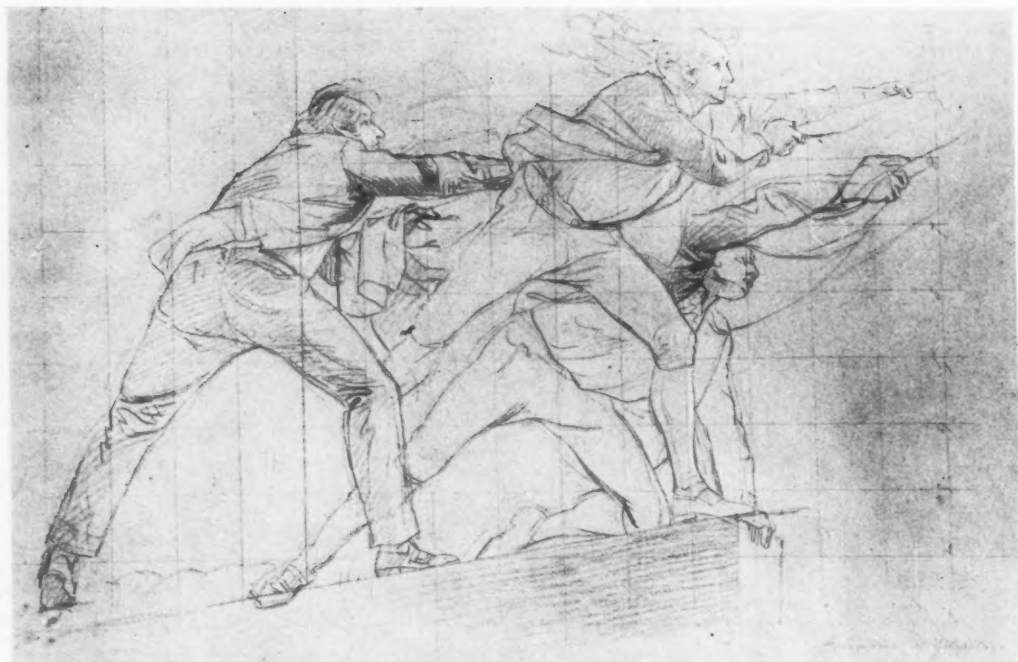
THE NEWS MAGAZINE OF ART

CENTS

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THE ART DIGEST

Vol. 21, No. 15

May 1, 1947

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Assistant Editors:

Alonzo Lansford Judith Kaye Reed

Contributing Critics:

Margaret Breuning Arthur Millier
C. J. Bulliet Frank Caspers
Lawrence Dame Rogers Bordley

Circulation Manager:

Marcia Hopkins

Advertising:

H. George Burnley Edna Marsh

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"Switch to Vigoro"

SIR: I was delighted to read your editorial "Switch to Vigoro," as it so aptly expresses sentiments I have been shouting around the South. I enclose a reprint broadcast in which I have marked the paragraphs that reveal our community of sentiment on this subject of esoteric interpretation of innocent paintings by demented writers.

—R. J. McKELVEY, Director,
Clearwater Art Museum.

Ed.:—THE DIGEST is forming a collection of esoteric forewords and thanks Mr. McKelvey for his precious contribution. Someday we hope to re-quote them. Any reader with a keen eye for factitious verbs is requested to contribute spare gems.

Healthy Controversy

SIR: This is an appreciation for the policy that you are using in your magazine in promoting a controversy between modern and traditional art. Never did I see so much prosperity among well-tutored painters who paint in the grand American tradition. I believe it is the result of the exponents of modern art and their followers who arouse the consciousness of the American people to look at pictures. Although modern art is being recognized and encouraged by museum directors and art critics who are in control of many rewards for its propagation, the sincere American painter will gladly forego these rewards in exchange for a comfortable livelihood and being able to perpetuate his ideals.

—ROBERT BRACKMAN, Noank, Conn.

Dislikes Evelyn Marie

SIR: Though I cordially dislike the writings of your Evelyn Marie Stuart, I could not possibly be as contemptuous of her views as she is of her subjects. No one could. Her April 15 ditty on "skill" is surpassed in intensity only by the Germanic "degenerate" remarks of sacred memory. It isn't that Weber, Davis, Rattner, Burlin, Shahn, et al., need to be defended from Miss Stuart's darts. I just wish she'd go away.

—BENJAMIN ELLIS TEPPER, New York.

A Reader's Opinion

SIR: It would be interesting if someone would tell us this fact: one reason why Hearst does not like modern art is because he is caught with a big pile of historical succotash.

—STEVE WHEELER, New York.

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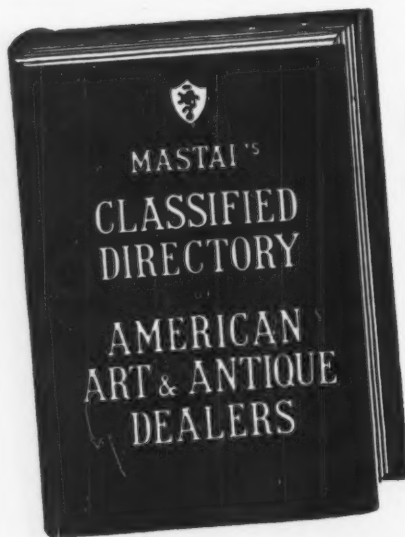
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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Killed by Politics

UNEASY RESTS THE HEAD that wears a political crown. While the conservative faction of the art world gradually realizes that the cancellation of the State Department's touring exhibition of modern American painting was a near-sighted blow against *all* artists, let us consider for a moment, with humble obeisance, the tough job of Assistant Secretary of State William Benton as he pleads before a Congressional appropriation committee for international good-will through culture, understanding and information. A behind-the-scene hint of Mr. Benton's difficulties comes from a New York *Post* column by Marquis Childs, one of the nation's most level-headed commentators.

After relating how Chairman Karl Stefan requested that "the ladies please leave the room" while Edmund Wilson's *Memoirs of Hecate County*, banned in Boston, met a similar fate in Washington, Childs expressed his sympathy for Benton when Stefan reached for the meat-axe. For several hours Benton was on the grill, trying to explain modern art to the Hon. Stefan. Reports Childs:

"It so happened that, at that very moment, the pictures were being exhibited in Prague, where they attracted so much favorable attention that President Eduard Benes asked permission to show them in other cities in Czechoslovakia; he even had the Czech government put up \$6,000 to pay for the cost of sending the exhibition around the country." Confirming the Czech evaluation, "a prominent art firm in New York [Reeves Lewenthal] offered to buy the paintings for half again as much as had been paid for them (\$49,000)."

Concluded Childs: "There is a terrible irony in all this. Among those who sneer and jeer loudest at any effort to further understanding between people are the noisiest sword-rattlers. . . . Not one cent for understanding, but billions for armaments."

Meanwhile, out on the West Coast, forthright Arthur Millier, critic of the Los Angeles *Times*, broke a lance in defense of artistic freedom of expression, writing: The standards of art are qualitative, not quantitative, and the value of art is never decided by majority vote but by the perception of those sensitive to it. The majority of people quite naturally want familiar forms. If the showing of vital art is inhibited, this familiarity, which comes from frequent seeing, cannot develop and art stagnates."

What makes this stupid action by the State Department and Congress all the more tragic is the fact that once again the fear of communism has been utilized by sincere souls to kill a worthy project that is congenitally opposed to party-line theory. To the initiated comrade, modern art represents "decadent democracy," individual freedom and provides bad material for mass propaganda. A deadly parallel may be drawn from the similar artistic products of the only two modern states that have attempted to control their creative artists—Hitler's Germany and Stalin's Russia. Whatever the conservatives wish to call modern art, surely they cannot brand it "communistic"; rather, it represents democratic experimentation as the scientist knows it.

This attack on freedom of expression is democracy's current art problem. It may now be too late to protest. However, the Progressive Citizens of America, an active but weak

political organization, has sent a most rational appeal to Washington asking for tolerance, and has scheduled an "Artist Action Meeting" for May 5 in New York. Perhaps letters from independent thinkers, unaffiliated with any political group, will carry even more weight.

Remember, what Hearst's art of any faction, hurts all art and all artists.

Joseph Brummer

WITH THE DEATH of Joseph Brummer, at the age of 64, in New York, the American art world lost one of its most intelligent and discriminating art dealers—one of the very few who understood the value and beauty of sculpture, placing it where it belongs, next to the mother of the arts, architecture. Having studied with Rodin, he came naturally by his love for sculptural form, later earning an international reputation as an expert in Greek, Romanesque and Gothic sculpture. In the contemporary field, his showmanship and exquisite taste was evident in his introductory exhibitions for several French moderns, among them Jacques Lipschitz and Henri Laurens.

Mr. Brummer was born in Yugoslavia, established his gallery in New York in 1914, and became an American citizen in 1921. Quietly, and without publicity, he collected and sold between the two world wars valuable art treasures worth several million dollars. Perhaps his greatest personal triumph was the sale of the famous Greek statue, *Wounded Amazon*, to the Metropolitan for \$150,000.

Surviving are his wife, Mrs. Beata Brummer, and a brother, Ernest Brummer.

Too Close to Home

EARLIER in the season Dealer Sam Kootz engineered the "sensation" of 57th Street by flying to Paris and returning with the first post-war Picassos. He had "softened-up" the exclusive Pablo by showing him photographs of paintings by six Kootz-sponsored American abstractionists. Reception of the Picasso show was divided, but the Kootz Galleries garnered acres of newsprint, and as a return gesture Mr. Kootz shipped an exhibition by his youthful stable—Baziotes, Motherwell, Gottlieb, Holty, Byron Browne and Bearden—to Paris's Maeght Gallery.

Time reports that the French critics were not kind. Said the influential *Arts*: "Is this exhibition . . . to show us that abstract painting is no longer a secret in the U. S.? This art form cannot surprise or shock us, for we are familiar with it, but it must have quality, which is certainly lacking . . ." Commented *Les Lettres Francaises*: "One could imagine that these painters had not even studied the original canvases but had contented themselves with examining reproductions." The Great Picasso visited the show privately; then avoided any and all quotes.

Alert, enterprising Sam Kootz can find balm for his wounds by remembering the late lamented exhibition of young Frenchmen at the Whitney Museum; there, indeed, was artistic ventriloquation, lacking only the skilled larynx of an Edgar Bergen to provide articulation. Generally speaking, this would appear to be another case of the pot calling the kettle black—or at least battleship grey.

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Los Angeles Events

By Arthur Millier

APRIL'S LARGEST SHOW in Los Angeles was the 300-piece joint exhibition of paintings and sculpture by three artist-groups, the California Art Club, Women Painters of the West and the all-male Painters and Sculptors Club, held in the huge garage below the City's Greek Theater in Griffith Park. Bech group gave prizes to its members.

The month's most beautiful work was the Mary Cassatt *Mother and Child* featured in the Dalzell Hatfield Galleries show of 15 French paintings which also contained a rare oil, *Allegory*, by Redon.

Samuel Kootz provided the month's shock by flying to the Stendahl Galleries with eight strong Picassos, among them *Woman in a Green Costume*, which was in the London Picasso show, and *Sailor*. He also brought one canvas each by five of his six American artists and these impressed me as very much alive.

Harry Bertoia, who lived here and is known to New York through Nierendorf's, charmed visitors to American Contemporary Gallery with nonobjective prints made by his own method.

A first one-man show of desert paintings by John Hilton was staged at the Cowie (formerly Biltmore) Galleries. Hilton, whose *Desert Sketchbook* (Macmillan) is pleasing book critics, works with a palette knife in a truthful but prosy style.

The Cowie Galleries are now showing vivid pen and pen-and-water color drawings of the Pacific War by Barse Miller, who is here completing a series of paintings of the Sacramento River region as his Guggenheim Fellowship project. These are the most inspired and expert war drawings seen here since Kerr Eby's.

The most ritzy "fin du monde" affair was the three-day showing in Movie Director Mitchell Leisen's studio of molded and colored creations of plaster-stiffened cloth, lace, twigs and heaven knows what all, contrived with astonishing imagination by young Tony Duquette. Champagne, celebrities and a silk-tasselled program with foreword by Charles (Lost Weekend) Brackett appeared. Only Julien Levy was missing.

The showing, for the Nursery School for Visually Handicapped Children, of the Hahn *La Belle Ferronniere* at the Hartwell Galleries went off in orderly fashion. Harry Hahn's book, *The Rape of La Belle*, has a big sale here, according to its publisher, Frank Glenn of Kansas City.

The Pasadena Art Institute, following a historical trend under Alice Goudy's direction, is showing "250 Years of English Silver," a loan exhibit of 200 pieces from California owners. Also on view there are 18th-19th century paintings, mainly borrowed from the Metropolitan, Whitney and Santa Barbara museums. Hit piece is the De Young Museum's (San Francisco) Harnett, *After the Hunt*, an astounding piece of realism.

Fifty drawings by French masters are at the James Vigevano Galleries with Delacroix's *Lion Fighting a Tiger* and Derain's *Head of a Young Woman* leading a rewarding show.

The Art Digest

THE ART DIGEST

Vol. 21, No. 15

The News Magazine of Art

May 1, 1947

Art-for-Pay Artists Hold Annual Show

THE ANNUAL EXHIBITION of Advertising and Editorial Art, sponsored by the Art Directors Club of New York, enters into its second quarter century this year with a twenty-sixth exhibition, currently on view at the Metropolitan Museum. Three hundred examples of advertising and magazine art have been chosen from 8,000 entries, and represent the judges' choice for the outstanding examples published during the year ending last Feb. 15.

The exhibition succeeds well in its purpose of giving the public a true cross-section of this field of American art expression. The selected exhibits range from the fortunately-not-dominating group of so-called slick commercial art, which one feels would be better were it slightly worse, through popular character portrayals such as those by Albert Dorne, newly elected president of the Society of Illustrators, to examples by fine arts practitioners.

Artists who merited prizes were: Bernard LaMotte for his nostalgic nineteenth century figures and landscape, painted for the Farnsworth Television and Radio Corporation; Adolph Dehn with a crisp, direct watercolor of Central Park, executed for the West Virginia Pulp and Paper Company; Ben Stahl, for his stirring historical drawing, used as a magazine advertisement by the John Hancock Mutual Life Insurance Company; Thomas Hart Benton, for his meticulous and rhythmic painting, for Hiram Walker, Inc. Doris Lee's charming country snow scene, executed for the Abbott Laboratories, also won an award. A painting for *McCall's Magazine* by Ben Stahl; a stylized design by Fred Siebel for the KMOX Booklet, and a cleverly designed color drawing by John Gaydos, utilized as a calendar for Kopper Company, Inc., were also honored by prizes. (Through June 1st.)

Editorial Artists Exhibits

The Forty-fourth Annual Exhibition of work by members of the Society of Illustrators is concurrently to be seen at the galleries of the Society, at 128 E. 63rd Street, in New York. Most of the artists represented are in the Metropolitan exhibition as well. Particularly noted was a swashbuckling illustration for *Treasure Island* by Norman Price, a dramatic saga of the sea by Courtney Allen, an amusing cartoon crowded with figures by Fred G. Cooper, a telling character study by Robert Benney and a sun-flooded illustration by Tom Lovell. (Through May 2nd.)

—BEN WOLF.

Joins C. T. Loo

Lindsay Hughes Cooper, formerly associate curator of Oriental art at the Nelson Gallery of Art in Kansas City, has joined the staff of the C. T. Loo Galleries, New York City.



Stormy Day, Cornwall: JOHN MINTON (England)

Britain Dominates Watercolor International

FOR SOME TIME now along the international art grapevine there have been rumors of growing English achievement. Early this year the Henry Moore exhibition at the Modern Museum indicated to many that the next modern leader in contemporary art might well turn out to be a Briton, but until recently Americans have had little opportunity to judge the broad base of creative activity now dominant on that traditionally conservative isle. The Brooklyn Museum's 14th International Watercolor Biennial, on view until June 8, presents both the opportunity and the proof.

As usual, foreign representation has been limited to three countries—England, France and Italy—but this year

the section devoted to the United States has been compressed to provide fuller coverage for the European groups. The first such exhibition since the war, the Biennial is a large, stimulating show with an overall modern spirit and it has been well hung to display each school to advantage. Whether by plan or accident, it has also been arranged so that the visitor begins and ends his tour in the best sections—the American and the English.

In the first galleries, devoted to work by 78 Americans, organizer John I. Bauer has hung a vigorous show which represents both well-known and younger artists working in the watercolor medium. Accent here is on lively picture-making rather than exhibition pieces, and the largest group of exhibits leans to fantasy and the abstract. They prove we can more than hold our own in the watercolor field.

Next is the Italian group which was picked by Lionello Venturi and Professor Ranuccio B. Bandinelli, fine arts director in the Italian Ministry of Public Instruction. Covering two or more works by 16 artists—nearly all unfamiliar to us—it is the weakest group in the show. Style alternates between earnest, studied painting and romantic expression. Outstanding are Giacomo Manzù, who presents a pair of nude studies for *Self-Portrait with Model*; Renato Guttuso, the glibest modern with quick rhythms and bright color; Filippo De Pisis, who presents an excellent and appealing trio of still lifes, and Renzo Vespignani, whose work is fresh and strong.

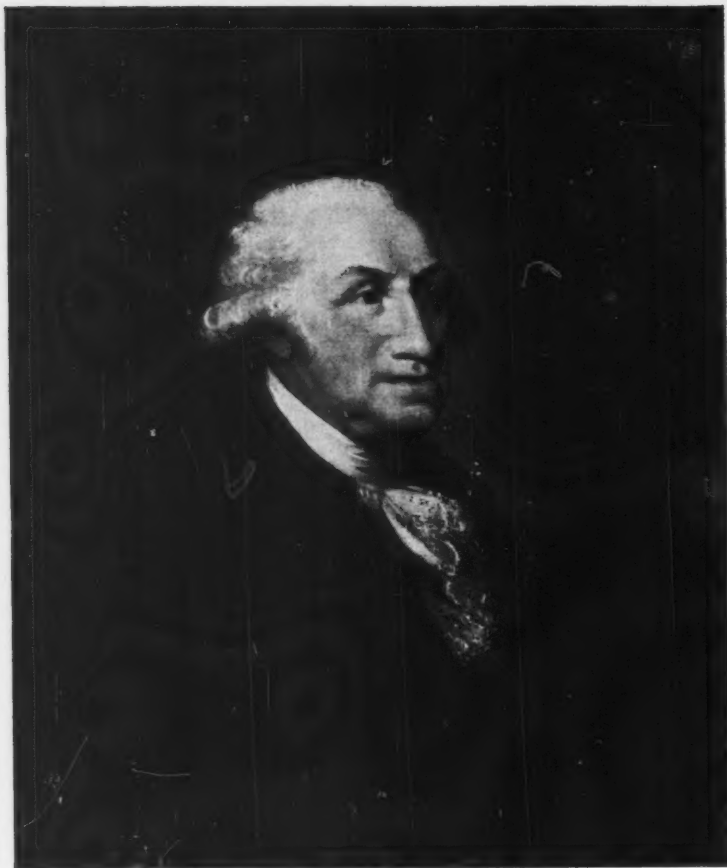
The French section, which follows, was selected by Rene Huyghe and Philippe Erlanger, director of the Asso-

[Please turn to page 31]



Head: PEPPINO MANGRAVITE (U. S.)

May 1, 1947



Burnside-Gavin Bust Portrait of Washington: EDWARD SAVAGE

Washington as Seen by Early Americans

IT MAY BE, as Editor Boswell wrote in the last issue, that F. D. R. was the first friend of the American artist among our 32 presidents. But when one remembers the demand for portraits of our first president, it seems possible that Washington indirectly supported almost as many American artists as the W.P.A. Gilbert Stuart executed at least 124 likenesses of the Father of his Country, including the three for which Washington actually sat, while his daughter, Jane, did "Washingtons" that have yet to be counted. The Peales did almost as well.

Through May 17, the galleries of Scott & Fowles, in the Squibb Building, are holding a loan exhibition of Washington portraits by ten early American artists: Gilbert Stuart, Charles Willson Peale, Rembrandt Peale, Robert Edge Pine, James Sharples, Edward Savage, Joseph Wright, Robert Field, Thomas Sully and Charles Peale Polk.

This exhibition centers upon the subject rather than the artists, but the number of different aspects of the same subject as seen through various eyes is amazing. Stuart's noble likeness has, of course, become classic. Sully pushed this quality of nobility almost to the point of grandiloquence in his *The Cincinnati*, probably because it was painted around 1850, by which time Washington had been almost deified. Joseph Wright, on the other hand, painted the first president as a very human and not very awe-inspiring man.

Edward Savage is represented by the best painting we have seen by him. He

delineates his subject as an extremely able, alert and firm executive. Rembrandt Peale has a fascinating study, done in 1823, of Washington on horseback in a battle scene with Lafayette, Hamilton and Rochambeau.

But perhaps the star of this show is the large, full length canvas by Charles Willson Peale. It is not only a masterful painting, but it has a romantic history as well. In 1780, Henry Laurens, former president of the Continental Congress and envoy to Holland, set sail on the *Mercury* with this painting as a present for the Dutch Stadholder. The vessel was captured by H.M.S. *Vestal*, in command of a Capt. Keppel. The Peale painting remained in Capt. Keppel's family—the Earls of Albemarle—until early 1946, when it came up for auction in London and was brought back to America for the first time in 166 years—and apparently none the worse for wear.—ALONZO LANSFORD.

Frankenstein Gets Guggenheim

Alfred V. Frankenstein, respected art and music critic of the *San Francisco Chronicle*, has been awarded a \$2,500 Guggenheim Fellowship for the express purpose of writing a book on the little-known life of William Harnett.

"Lack of information on this greatest American still life painter," says Frankenstein, "is a prize example of U.S. disinterest in those 19th century artists who contributed so materially to the nation's culture." He is well qualified for the necessary sleuthing.

Latin Americans

AN EXHIBITION of paintings and drawings of Latin America opened at the Knoedler Galleries, April 21, for the benefit of the Bryn Mawr College Fund. The exhibition would seem to afford an excellent opportunity to see a fairly comprehensive sampling of Latin American art.

A canvas by Diego Rivera, last viewed in New York City at an exhibition of the artist's work in 1932 at the Museum of Modern Art, is something of a dark horse in the show. A huge oil, titled *La Cruce* (1912), and painted in Toledo, it reveals the then youthful painter's early admiration for the Spanish masters. A powerful and poignant work bearing little resemblance to Rivera's later familiar stylization—it is outstanding in the collection.

Composition by Robert Berdecio (Bolivia) disregards the conventional limitations of the picture plane and cleverly utilizes an eccentric shape and bright color to explore the modern implications of the archaic. Julio Castellanos (Mexico) is included with his familiar crowded figure piece, titled *St. John's Day*, frequently viewed at the Museum of Modern Art. Wifredo Lam (Cuba) shows a large, compelling watercolor titled *Les Phalenes*, which is dominated by the artist's familiar triangular bat-like forms, that bring memories of the caves of Viñalez. Eduardo Kingman (Ecuador) displays a solidly organized oil, titled *Woman With Jug*, that shows kinship with Tamayo.

Matta Echaurren, technically a Chilean, despite his largely continental aesthetic background, is well represented by an oil seen in his last year's show at Matisse Gallery, titled *Jittering the Feelings*, a satirical and compelling commentary. Mexico's Guillermo Meza shows a well composed cactus fantasy titled *Blanco Sobre El Nopal*, while his compatriot Roberto Montenegro contributes a mystical, Blake-like, rhythmic *Starfish. Still Life With Bell* by Emilio Pettoruti of Argentina is remembered for its telling combination of magic realism with semi-abstract forms.

Orozco of Mexico shows a brooding and foreboding oil that depicts *Mujeres Del Particutin*. Ophelia comes to mind in a well designed *White Nun*, by El Salvador's Salarrue. Siqueiros (Mexico) shows a telling duco panel titled *Paísaje*, notable for its vast space and swirl of movement. *The Marriage* by Brazil's Candido Portinari is sure to be one of the more popular exhibits, for not only is it a competent example of the artist's individualism, but it is filled with light amusement. Luis Martinez-Pedro (Cuba) is seen with *Jungle Dogs*, a recent gouache, highly integrated both in content and color.—BEN WOLF.

Pacific Coast Potters

The Pacific Coast Ceramic Exhibition will be held in the Rotunda Gallery of the City of Paris, San Francisco, from May 6 to June 7. The jury of selection and awards is comprised of Laura Andreson, Whitney Atchley, Vivika Timiriaseff, Ruth Wakefield and Beatrice Ryan, with Edith Heath acting as an alternate.

Drama of Kester

LENARD KESTER paints with freshness and authority, is beholden in style to no other artist we know. His one-man show at Midtown Galleries, current through May 16, includes 20 expert oils conspicuous for their rich color contrasts and dramatic effects. Kester likes especially clowns and landscapes with figures. Several of the earlier pieces give rise to the fear that Kester might lapse into a slick personal formula, but a goodly number of his more recent pictures belie this with occasional variation, more experimentation with textures.

Kester is a thirty-year-old artist from New York, living in California. He has won several top prizes on the coast, has recently begun to exhibit in the East.

—ALONZO LANSFORD.

French Moderns

Eleven well selected paintings from the brushes of as many distinguished artists, dating from 1911 to 1945 but never before shown in New York, are now decorating the walls of the Rosenberg Galleries. As is usual for this establishment the pictures have been chosen with taste, aesthetic value vying with points of intellectual interest.

Handsome of the lot is a large, superbly rendered Braque still life, in melting shades of salmon and salmon pink with black and grey accents. Not far away in "rightness" and appeal is the vivid *Interieur au Vase Etrusque*, by Matisse, gay in color and feeling. Other typical and excellent selections are Bonnard's tapestry-like *Paysage*, with little form and a great deal of beautiful, cool color; Leger's semi-abstract *La Mere et l'Enfant*, a substantial, rounded figure set against a Mondrianish background; and *Femme, Enfant et Chien* by Marie Laurencin. Not so typical, but charming, is Dufy's watercolor, *La Cage d'Oiseau*. (To May 10.)—J. G.

The Viaduct: LENARD KESTER. On View at Midtown Gallery



May 1, 1947



The Sailor's Dream: CAROL BLANCHARD

Delightful Fantasy of Carol Blanchard

COMES SPRING, comes whimsy and when the latter is practised by Carol Blanchard they are equally irresistible. This is Miss Blanchard's third exhibition at the Perls Gallery and it is also her best, for she has enriched her palette and broadened the horizon of her picture-making.

For subject matter the young artist still continues to explore the highly personal and delightful world of her fancy and fact. Long wispy maidens with trailing pointed feet and waistless figures are the stars of her dramas, but it is apparent that their men are never far away. Occasionally a gallant lover makes his appearance: one rows gracefully to the bedside while another

arrives late for dinner in a balloon.

Best in a large group of paintings is *Night in the Pullman Car*, as exotically romantic as anything that ever happened in Arabia (loaned by Daniel Defenbacher); *The Sailor's Dream* and the happy sleepwalker of *The Brakeman's Nightmare*, all large paintings that achieve fine depth and rich color orchestration in a limited palette. Not to be missed either are such other non-cloying and well-painted confections as *The Timbale Maker*; *Bride's First Dinner* and *The Rose Bath*—the latter does not exhaust the supply of stemmed roses which drift throughout all the pictures. (Until May 17.)

—JUDITH KAYE REED.

Thieme Looks South

AFTER MORE THAN TWO DECADES of widespread popularity as a painter of picturesque New England harbor scenes, Anthony Thieme has turned to a locale that is a "natural" for his particular talents—Charleston and its environs. For his current exhibition at the 57th Street branch of the Grand Central Galleries, he has taken the gracious houses, lovely old stairways and gates, winding streets, live-oaks and Spanish moss, churches both humble and haughty, and put them into pictures with all the color and technical skill which his audience has long come to expect.

St. Michael's Church in dappled sunlight and *Meeting Street in the Rain*, identical views, display Thieme's virtuosity in atmospheric effects. His talent for painting water is also happily present, even when confined to small pools left by the rain in country roads. Among the paintings that should rank high on the best-seller list are the small *River in the South* and *Stono River*, the larger *Trees at Stono Bay*, *Sunlight and Shadow, Broad Street, Charleston* and *Entrance to Magnolia Gardens*. (Until May 10.)—JO GIBBS.



Down from the Hill: LOUIS JAMBOR (Kriendler Prize)



Refugees: ALFRED S. MIRA (\$200) Salmagundi Prize

Salmagundi Club Opens Invited Annual

THREE YEARS AGO the Salmagundi Club marked its 75th anniversary by inaugurating an annual exhibition of selected paintings and sculpture that aimed at top-quality work from its members and invited guests. The current installment, on view at the Club through May 10, isn't as a whole up to its two predecessors (neither is the prize money) but it is nevertheless a handsome show.

As art goes these days, it is a conservative exhibition, but there are a few inclusions that must puzzle and pain some of the more conservative members. In fact, there was a considerable amount of head-shaking going on at the opening. One ample and estimable lady remarked with some heat, in front of Frede Vidar's *This Is Not War*, "Imagine that hanging in your bedroom!" No, one can't imagine this picture hanging in any lady's bedroom—what remains of, probably, a displaced person, mouldering in his own

putrescence, a powerful statement of a theme we would prefer to forget, with some very beautiful passages of painting difficult to disassociate from the subject.

This third exhibition also includes the first canvas that might be termed unquestionably modern, a *Still Life* by Xavier Gonzalez involving the carcass of a fish, textures, design, muted color and mood that add up to real impact—a worthy emissary.

The prizes, awarded by Keith Shaw Williams, Louis Betts, Sudduth Goff, Joseph Newman, U. A. Ricci, Ernest Roth and Norman Kent, strike a middle ground and shouldn't raise anyone's blood pressure. The \$300 Salmagundi Award went to Carl Gaertner's *Running Sea*, noted in his one-man show in January for its solid construction and actual weight of surging green water. Alfred Mira, who won the \$200 Salmagundi Award, steps out of character a bit with *Refugees*, good social comment,

well painted. Louis Di Valentini's familiar *Pool Room*, which won the \$100 Salmagundi Award, holds up well and received an automatic double-check in the catalogue. *Down from the Hill* by Louis Jambor (Maxwell Arnold Kriendler Prize of \$100) is a technically superb, emotionally moving religious painting in the traditional manner.

Other notable canvases, some outstanding, are *Tin*, *Sand and Tide* by John W. Taylor, reproduced in the *Digest* last December when it was shown in the Whitney Annual and now lent by the Art Museum of the New Britain Institute; the little *To the Bakery* by Iver Rose, alive with color and motion; the light-filled *Windmills* by Stephen Etnier; a well-designed *Dead Sycamore* by Giovanni Martino; work by Ogden Pleissner, Henry Gasser, Stanley Crane, John Heliker, Andrew Winter and Ferdinand Warren. More illustrative but decidedly pleasant are *Main Street* by Walter Biggs and *The Dock* by Roy Brown.—JO GIBBS.

Running Sea: CARL GAERTNER. Awarded \$300 Salmagundi Prize



Frank H. Anderson Dies

Frank Hartley Anderson, architect, artist and founder of the Southern Printmakers Society, died Apr. 17 of a heart attack. He was 56 years old.

Born in Boston, Anderson was well known for his prints and as a lecturer at the University of Alabama. From 1943 until 1947 he served with U. S. Army Corps of Engineers and had only recently returned to his home in Mount Airy, Ga. His plans to revive the Southern Printmakers Society (inactive during the war) and to develop an Appalachian Museum of Art were under way at the time of his sudden death. He had been awarded numerous prizes.

Artists Equity Finds Quarters

The newly-organized Artists Equity Association (see Apr. 1 *Digest* editorial) has opened permanent national headquarters at 39 East 35th Street, New York City. The first membership meeting was held on April 30 in the auditorium of the Museum of Modern Art.

Women Artists Put Best Feats Forward

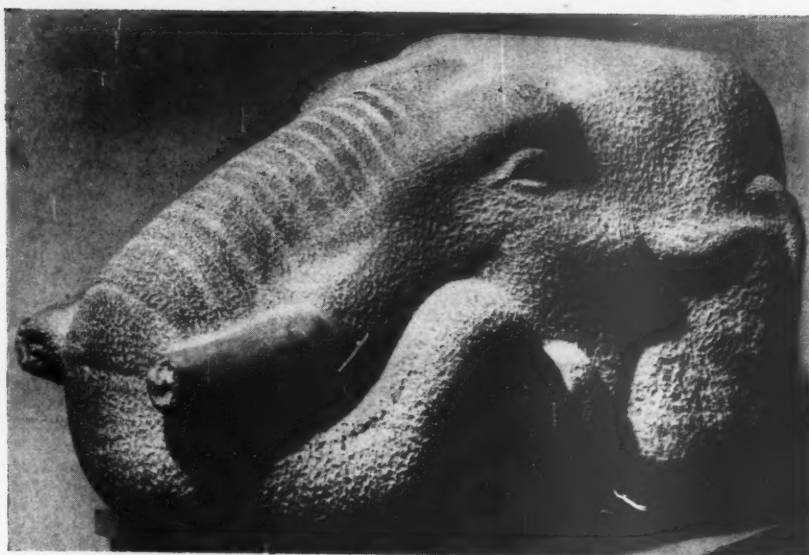
THE FIFTY-FIFTH ANNUAL EXHIBITION of the National Association of Women Artists, which continues until May 21 at the National Academy in New York, is not only stimulating and varied, but puts to shame many of its big-brother national exhibitions seen recently, particularly the lately reviewed Corcoran Biennial.

It is this reviewer's belief that the superior quality of this exhibition is largely due to the fact that the participants labored in their studios, in most cases, in order to produce a special exhibition piece for this particular Association show. This one factor successfully sets it apart from the large "autograph collections" to which the dealers have lately sent exceedingly minor examples by their top-notch men, rather than to be deprived of possible immediate sales.

To reverse the usual order of procedure, let us first consider the sculpture section, for sculpture comes dangerously close to stealing the show. Prize-winning sculpture was topped by *Evacuee*, by Gwen Lux, and merited the National Association Prize of \$50. It is a dramatically compelling and profoundly moving work, with its stark attenuated forms. Less forthrightly dramatic were two *Mother and Child* interpretations by Arlene Wingate and Linton, respectively. Both received \$50 prizes for their diverse and sensitive essays. Awarded a prize which was later withdrawn was Mitzi Solomon's fine *Lovers* (see *Dirty Palette*, page 28).

Not soon to be forgotten is *Elephant Head* by Grace H. Turnbull—a massive stone carving, it powerfully synthesizes its great mass, retaining verisimilitude and charm. It recalls Flannagan at his best. *Blind Music Vendors*, a terra cotta by Ruth Nickerson, has movement and unity, while *Dromedary* by Beonne Boronda reveals a profound

Evacuee: GWEN LUX
Awarded \$50 Sculpture Prize



Elephant Head: GRACE TURNBULL (Black Belgian Marble)

Chinese influence that goes deeper than surface appearance. Other sculpture not to be overlooked are: *Child* by Doris Caesar, a vigorous bronze; a Rodinesque *Rhapsody* in stone by Ethel P. Hood; and an understated reclining girl by Clara Fasano.

In the oil section, the Cooper Prize of \$100 justly went to Naomi Lorne for her fantastic canvas titled, modestly enough, *Rock Formation*. It is a gripping, imaginative portrayal of what might be construed to be either civilization's dawn or dusk. Its bold brushwork sets its head and shoulders, in feeling, above its satiny surfaced surreal sisters. Ruth Lewis' sure *Catastrope* gained the Alger Prize of \$100, while the Gene Alden Walker Prize of \$100 was won by a spacious and textural landscape impression by Barbara Ellis Ross, entitled *Corn*.

The National Association Prize of \$50 was captured by the curling composition and solid organization of *Early Morning* by Dorothy Feigen, while the Phillips Prize for experimental painting was given to Stella Buchwald for a colorful, Rattner-esque *Woman in Park*. *Horses At Night*, by Ruth Forbes, was singled out for the Karasick Prize of \$25. It is remembered for its eerie mood.

Among the non-prize winning canvases are recalled the smashing color of Charlotte Whinston's *Outdoor Still Life*; the excellent composition and well handled line of Miriam McKinnin's *The Muse*; the rhythmic forms of *The Fitting Room* by Rose Lazare, and the colorful passages in *Abstraction*, by Grace F. Lee.

Knowledge of design marks Fritzie Ababi's *Boats*, with its adroitly spotted sails. Forthrightness best expresses *Brother*, a portrait by Ariane Beigneaux, while piquant is the word for *Elsa*, also a portrait, by Anna Duer Irving. Rich earth colors coupled with losts and founds are found in *Star Flower* by Mary Van Blarcon. *Nostalgia* by Doris Pelletier is well titled, while a muted palette combines with vermilion accents effectively in *Approaching Storm* by Roslyn Loring.

To be mentioned are Ruth Ray's

meticulous surrealism; Lily Shuff's apparent admiration for Redon; and Charlotte K. Lermont's satirical *Opening Reception*, bringing to mind similar essays by Adolf Dehn.

Among the watercolors, *Paradise Lost* by Hannah Moscon was awarded the Barstow Prize of \$50, despite actually being a gouache. *Summer's Last Glow* by Hilda Katz was given the Hamm Prize of \$50. It is a highly atmospheric and satisfying picture. The Robertson Prize of \$50 was received by Ethel Katz, for her interpretation titled *Freighters*.

Space forbids more than passing mention of the graphic section which held its own in this highly-to-be-praised exhibition. Winners in this last named department were Katherin Cawein, for her dank *Florida Jungle*; Edna Pennypacker Stauffer for *Captives of the Elements*; Leslie Crawford for her detailed *Old Meeting House*. Honorable mentions went to Beulah Stevenson and Eleanor Benjamin Kubie. Lena Gurr's *Homeward Bound*, a serigraph, was chosen for Associate Member Print for 1948.—BEN WOLF.

Scalamandré Textile Museum

Not content with two large exhibitions of fabrics, now on an extended museum tour (see March 1 issue), Franco Scalamandré has established a permanent Scalamandré Museum of Textiles, at 63 East 52nd Street, New York City, opened to the public on April 25. The first of a series of changing exhibitions is entitled "Three Centuries of Silk Lampas" (18th, 19th and 20th Centuries). Other exhibitions will feature documentary fabrics from the Scalamandré collection, in relation to the modern copies done for Colonial Williamsburg, the Jumel Mansion, the Green Room of the White House and many other historic interiors.

A fourth Scalamandré educational feature is the circulation of exhibitions, organized to fill special requests for study by schools, libraries, colleges and clubs, where they will be presented with lectures.

Whitney Opens Exhibition Marking Centenary of Blakelock's Birth

THE EXHIBITION of paintings by Ralph Albert Blakelock, at the Whitney Museum, brings to the public, the work of one of our most tragic artists, whose unrecognized gifts and whose need to provide for his large family led to his final breakdown and insanity, before his death in 1919 at the age of 72.

Blakelock was born in New York in 1847, attended City College (called the Free Academy of the City of New York), but left it before graduation. Without any artistic instruction, he began to paint landscapes while still very young. His innate gifts are abundantly attested by the drawings shown here, as well as by his paintings. His pen and ink drawings display a power of simplification, and of vivid presentment of landscape with astonishing economy.

When just twenty, Blakelock exhibited a canvas at the National Academy and continued to contribute landscapes there for seven years. These early works seem to show affiliations with the Hudson River School in their meticulous fidelity of detail and their delight in the unspoiled beauty of woodland and mountain scenery. But the similarity ends here, for unlike the Hudson River men, he was not interested in presenting magnificent panoramas but approached a theme subjectively, dwelling on the solitude and desolation of the wilderness, of the impenetrable forests choked by the detritus of fallen trees and rank underbrush. A brooding melancholy seems to fill these canvases.

Although it was possible for him to go to Europe, as most artists of his time did, Blakelock had no interest in European training, but turned to the vastness of the West, far from civilization, spending much of his time there with the Indians, with whom he became friendly. His earlier life under the most primitive of conditions in this wild environment left a stamp upon all his later work, as his signing his canvases with an arrow indicates.

Blakelock's interest in the aboriginal life and customs of the Indians is reflected by such canvases as *Peace Among the Nations*, a realistic portrayal of Indian life in bright clarity of color and sound modeling of forms. Yet

he never idealized his Indian figures, as examples of natural virtues, in the manner of the romantic writers, but as part of the mysterious background of the wild scenes in which they lived in harmony. A later canvas, *The Chase*, uses the Indian as a symbol of the prowess of pursuit and capture. It escapes his former literalism and shows the figures melting into a golden background, where contours are blended in a dusky twilight, in the poetic interpretation that marks all his mature painting, as does *The Necklace* (see cover).

Blakelock's absorption in music is not difficult to appreciate in his work, for a rhythmic movement like a melody plays through them. That is not to say that he was indifferent to design, for he was always interested in decorative pattern. As he began to develop his familiar style of moonlight scenes, he became too romantic for the taste of his day. The interest of that day was focussed on the story-telling picture and the faithful imitation of natural forms. The Academy no longer accepted Blakelock's canvases. There were few dealers who concerned themselves with an artist's work, so that if exhibition on the Academy walls was impossible, there was no way of presenting the artist's work to the public.

After his marriage and growing family, Blakelock was forced to go about offering his canvases for sale at prices which are now appalling to consider. Some of them he sold for \$17.50, again he received \$25 or \$35. The climax came when, before the birth of his ninth and last child, he was refused a reasonable price for one of his finest paintings, *The Brook by Moonlight*. He became violent and burned several hundred dollars, which, probably he had received for this particular work. He was finally taken to an asylum. He suffered the delusion of great wealth, sending hand painted paper currency to his friends.

By an irony of fate, it was while Blakelock was in the asylum that a reaction in his favor began. One of his landscapes, shown in the Paris Universal Exhibition of 1900 received honorable mention. Exhibitions of his work followed in this country, accompanied

by highly favorable criticisms. Finally, at the sale of the Lambert collection, one of his paintings sold for \$6,300, others for \$5,600 and \$3,100. His family, however, did not profit by this affluence. They were living in one room in the Catskills, a son gaining some money by cutting ice in the winter, a daughter painting landscapes. When she discovered that her canvases were signed by a dealer with her father's name, she stopped painting and refused to sell more. Later she broke under this strain and was removed to a sanatorium.

The public at length woke up to the injustice of the family's plight. A benefit loan exhibition of his work was held at the Reinhardt Galleries, and a fund started from the proceeds for their relief. During this exhibition, Blakelock, whose condition had improved, was allowed to come to New York for one day, a day that was a revelation of the new wonders of modern transportation and architecture. Blakelock painted again, but his gift had been dissipated by misery and confinement.

As soon as Blakelock's vogue set in, an enormous amount of forgeries were executed. Blakelock's work, like that of Ryder, lent itself to imitation, while the lack of documentation aided the false canvases to be sold readily. The number of these fakes now in circulation is several times larger than the original output.

Blakelock is usually classed as a "tonalist," but as Lloyd Goodrich says in his impressive foreword to the catalogue, this label is too limiting, for while he chose a predominating color for a picture and played variations on this note, many of his canvases contain several distinct colors ably related. He was not an inventive artist, repeating his themes with slight changes of detail or coloration. Yet his ability to obtain depth of recession, distinctness of foreground and majesty of broken sky flushed with the silver of moonlight or the golden tones of the sun cannot be gainsaid.

An unusual feature of Blakelock's work is the series he painted of the shanty settlements around Fifty-seventh Street and Central Park. These wretched shacks, perched on a rubble of stones, with their patched roofs, straying goats and general dilapidation, reflect the artist's predilection for scenes of desolation that he had displayed in his wilderness paintings. Although they are realistic, they show a sensitive appreciation of textures in the weatherbeaten facades, as well as a soundness of design. It was a realism of everyday life that he was not to repeat.

Anyone who thinks of Blakelock's work as a repetition of metallic arabesques of foliage against a sunset, should visit this exhibition and see how varied are his effects of light and color fused into impalpable substance, how rich his textures, how delicate, yet veracious, his poetic translations of natural forms. The showing is held under the sponsorship of the Whitney Museum and the City College, which marks its own centenary this year. Mr. Goodrich was assisted in his researches by Mrs. Blakelock, still living. (Until May 29.)

—MARGARET BREUNING.



Collector Items

DO YOU HAVE a favorite book that you've always wished was illustrated? Well, here's your chance to realize not only that ambition, but also to acquire the original art-work and a collector's-item, only-one-of-its-kind volume, as well. The Joseph Luyber Galleries, in the Brevoort Hotel, asked 11 noted artists to pick the book that each would most like to illustrate, and to do so in marginal drawings, on fly-leaves, beginning or end of chapters, or wherever they chose, on the pages of the actual published volume.

Now, and for two or three weeks, these illustrated books are on exhibition at the Luyber Galleries. The price is \$150 each, which, in some cases, comes to only about \$3 per original picture, which is in ink, watercolor or crayon. Or you may order your own choice to be so illustrated by one of these, or other, artists.

On exhibition are volumes illustrated by the following artists: Marion Junkin—*Poems of Dedication* by Stephen Spender; Xavier Gonzalez—*Flowers of Evil* by Baudelaire; John Nicholson—*Sonnets from the Portuguese* by Elizabeth Barrett Browning; Revington Arthur—*Tales by Balzac*; Gail Symons—*Ethan Frome* by Edith Wharton; Ben Wolf—*Beloved Vagabond* by William J. Locke; Lowell Bobletter—*Jean Sibelius* by Karl Ekman; Ethel Edwards—*Poems by Poe*; Richard Florsheim—*The Prophet* by Kahil Gibran; Gretchen Lansford—*The Gentleman's Companion*; and Norman Thomas—*This Is My Beloved* by William Benton.—ALONZO M. LANSFORD.

Serigraph Annual

THE NATIONAL SERIGRAPH SOCIETY does itself proud with its 8th Annual Exhibition, current at the Serigraph Galleries through May 17. This comparatively new medium (creative color-prints done by the artist, using various silk-screen processes) has been struggling for recognition as a fine art method for some ten years now. With this exhibition it may be said to have come of age. The 46 prints by 38 artists are among the most consistently fine serigraphs we have seen.

At the annual meeting of the Society, the members voted *The Serigrapher* by Frank Davidson (a self-portrait, using only 4 screens) as the print which contributed most to the advancement of the medium.

Recent prize-winners in national competitions are included in this exhibition: *Summer Windows* by Louis Bunce (purchase prize at Northwest Printmakers); *Fisherman's Wharf Turntable* by Marion Cunningham (honorable mention at American Color Print Society); *Head* by James McConnell (purchase award at Brooklyn Museum's National Print Annual); and *Homeward Bound* by Lena Gurr (Women Artists).

—ALONZO LANSFORD.

Joseph Vorst Praised

Paintings by Joseph Vorst, German-born St. Louis painter, were exhibited at the Noonan-Kocian Galleries the past fortnight and attracted considerable attention. The 22 paintings and lithographs were accompanied by a catalogue essay by John Hersey.



Ancient Olive Grove: REUVEN RUBIN

Rubin, Returning to Palestine, Holds Exhibit

PEACEFUL LANDSCAPES that capture the grace and beauty of that ancient and again troubled land of Palestine, together with portraits of the people, make up Rubin's fine and varied exhibition, at the Lilienfeld Galleries until May 10.

Rubin, who has returned to his orange grove in the Sharon Valley of Palestine, where he had lived from 1922 to 1940, has left behind him in America many memories of his homeland. Among the best are *Ancient Olive Grove*, painted in curling rhythms of cool green and warm earth tones, and *Spring in Sharon*, a light, airy picture which does justice to its subject. Depicting less joyous things are pictures like *Silent Prayer*, a large figure study which speaks eloquently and without bombast.

Smaller portraits like the charming *Oriental Bride* or the strong interpretations of *Ruth* and *Esther* reveal a

sure, expressive brush, while a group of lush florals return again to the pleasure of sensuous paint beauty.

—JUDITH KAYE REED.

Young Bostonians

VISITORS TO BOSTON during the last few years have been surprised by the vigorous group of modern-minded young artists working there. Much of the credit is due Karl Zerbe, inspiring head of the Boston Museum School, but less well-known has been the encouraging influence of Boris Mirski, gallery director and framer, whose hospitable building on Newberry Street also houses a school and a serigraphy shop.

Now the Downtown Gallery of New York has inaugurated the first of a promising series of annual exchange exhibitions with local galleries throughout the country, with a group show of paintings by the 30-member group of the Mirski Gallery. Simultaneously the Boston gallery is showing painting and sculpture by the Downtown group.

Although the average age of the Mirski exhibitors is 23, there is considerable understanding of style and aims, as well as enthusiasm, in this display. And since a majority of them have studied with the same teachers at the same school, it is all the more creditable—to teacher and student—that their work is so varied.

Outstanding among the pictures are *Figure and Silent Landscape* (reproduced) by Arthur Polonsky, a gifted student who at 22 has already won a purchase award at the San Francisco Museum and other honors; *Poet and Landscape*, a fresh, strong picture by Michael Tulysewski; *Black Despair* by John Wilson, and works by Jason Berger, Alfred Duca, Esther Geller, John Northey, Marjorie Keary, Stephen Stavropoulos and Charlotte Sarney. (Until May 17.)—JUDITH KAYE REED.



Figure and Landscape: ARTHUR POLONSKY. On View at Downtown

May 1, 1947



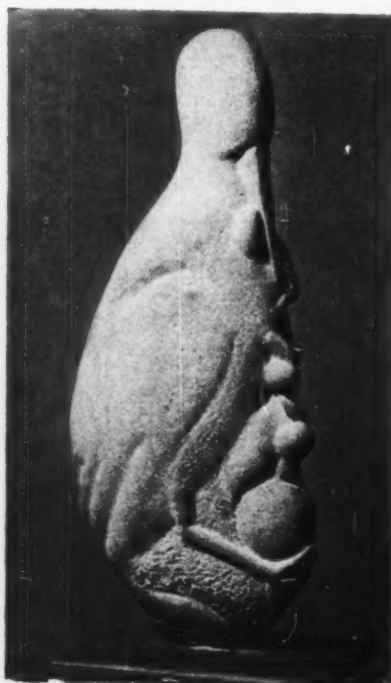
In his first exhibition in several years, arranged by Marie Sterner at French & Company from May 5 to 17, Channing Hare continues his expert recording of the haute monde. But something has been added by way of a number of interiors and still lifes which are entertaining, moody and decorative by turns, and painted with the same taste and fluent skill that has long made Hare one of Society's most sought-after portrait painters. Here and there, some of his Princesses, Countesses and members of the International Set take on the air of an Almanac de Gotha as in the dream, but doubtless they mind it as little as did the subjects Goya treated in the same manner. Mrs. Farrell Steele, reproduced above, is a particularly persuasive argument for Channing Hare's reputation as a portraitist.

Orswell Collection

AN EXCELLENT, unpublicized, and until recently little known private collection of modern art forms the nucleus of the current exhibition of 20th Century Abstract Painting and Sculpture at the Museum of Art, Rhode Island School of Design. Lois Orswell of Narragansett has a particular flair for selecting fine sculptures which constitute a new and exciting experience for most residents of Providence.

High spots among the sculptures are a stone head of a girl by Modigliani, work by Henry Moore, John Flannagan, figures by Lachaise, an abstraction by Arp and an early and late work by Lipchitz. Derivations are pointed up by occasional pieces of Egyptian and Hittite sculpture. Mrs. Orswell's interestingly homogeneous collection also includes several paintings by Klee, canvases by Beckmann, Knaths, Masson, Maurer, Graham Sutherland, Edward J. Stevens, Tamayo, Gris and Avery.

Filling out the modern panorama are some 20 works from the Museum collection and New York dealers, among them pictures by Picasso, Braque, Miro, Kandinsky, Stuart Davis, Arthur Dove and Ralston Crawford. (Through May 18.)



Early Bird: JOHN FLANNAGAN (Orswell)

Cleveland's May Show

CLEVELAND'S huge "May Show," the 29th Annual Exhibition of Work by Cleveland Artists and Craftsmen, was opened with a preview on April 29. The jury, composed of Mrs. Gertrude Moore, Joe Jones and Zoltan Sepeshy, must have been very tired indeed after they were through selecting 1,169 objects by 355 artists for inclusion in the show, from the 3,516 items submitted to their attention.

First prize in the oil painting class went to Carl Gaertner for three paintings, with a special award going to James Edward Peck for *Sand Patch, Pa.* Phyllis Sloane received the first oil portrait award for *Saturday Night*; Dean Ellis a first in oil figure composition for *Masked Wrestler*, and Jerome Land a special figure composition award for five paintings. In watercolor, the special award went to *Aftermath* by Jack Burton, and first prize to Peter Paul Dubaniewicz for *Street Scene, Paris*.

Other special awards and firsts went to H. Edward Winter (mural decorative painting), Marion Bryson (watercolor), Peter Paul Dubaniewicz (oil still life), Jim Fisher (illustration), Marco DeMarco (drawing), Anthony Eterovich (etching), Martin Linsey (lithography), James Batie (sculpture), Viktor Schreckengost (ceramic sculpture), Marilyn Bauer (weaving), Charles Jeffery (jewelry), Ruth Erickson (silverwork), Doris Hall (enamel on metal), Dr. Bernie Cooper in collaboration with George and Steve Jenso (metalwork) and Harry Schulke (pottery).

Bronzes of the Ancient World

Of unique interest in the exhibition field these days is a display of "Small Bronzes of the Ancient World," a collection of 97 Mesopotamian, Hittite, Egyptian, Greek, Etruscan and Roman bronzes—none larger than two feet and the smallest measuring only two inches—at the Detroit Institute of Arts until May 18. Arranged by Francis W. Robinson, Institute curator of ancient and medieval art, the works were borrowed from museums, dealers and private collections to form a rare treat for art lovers and historians alike.

Not since the Albright Gallery of Buffalo presented its exhibition of Master Bronzes, ten years ago, has so large a group of ancient bronze work been assembled and interest in the show has been so great that the original closing was postponed for an additional month's viewing.

Dorne Heads Illustrators

Albert Dorne, one of America's best known and most popular illustrators and advertising artists, was elected president of the 46-year-old Society of Illustrators at the annual elections held recently. He succeeds Arthur William Brown who has held the post for the past three years.

Other new officers include Russell Patterson, first vice-president; John Vickery, second vice-president; Charles Kingham, recording secretary, and William Schneider, corresponding secretary. James Herbert was re-elected treasurer.

Dehn Lithographs

LITHOGRAPHS BY ADOLF DEHN, more than sixty of them, at the galleries of the Associated American Artists, display the fecundity of invention and the brilliant technical accomplishment long associated with his work. The shimmering veils of atmosphere from which objects seem to rise fortuitously, yet are essential factors of design, the majesty of peaks like carved monoliths, the rise and fall of earth masses in slow rhythms and the immensity of a world that lies dwarfed beneath a mountain's towering mass, all these appear on these prints in a wealth of tonal richness and rectitude of scale. Examples that make special appeal are *Missouri River* and *The Mountain*.

City scenes, such as *Central Park Night*, with an arabesque of pattern woven into an almost palpable darkness, or *Manhattan Night*, with the abysmal canyons of the streets with a few glimmering lights in the soaring building that hem them in, are other and equally felicitous facets of Dehn's ability to pluck out the character of his subject in revealing terms. There are, also, a number of amusing figure pieces ranging from witty to burlesque, such as *Innocence Dreaming*; *Sunday Painters* (see reproduction) and *The Big Hearted Girls*.

—MARGARET BREUNING.

Wolfe Club Anniversary

In celebration of a 50th anniversary, the indefatigable women of the Catherine Lorillard Wolfe Club held their fourth exhibition of the season this past fortnight at the 8th Street Gallery. The show consisted largely of pleasant landscapes, harbor scenes, and flower pieces in oil and watercolor. A few portraits and figure pieces were generally less successful. Among the pictures noted were work by M. E. Albers, Marie Lampasona, Helen McVickar, Anna Morse, Helen Schoenemann, and Marion Gray Travers.

Bargain hunters note: From May 1 to 14 the same gallery holds its annual Art Fair with pictures, mostly watercolors, priced from 50c to \$5.00.—J. G.

Sunday Painters: ADOLF DEHN (Lithograph). On View at Associated



Nude with Flowers: ESTHER WILLIAMS

Esther Williams Shows Fluent Brushwork

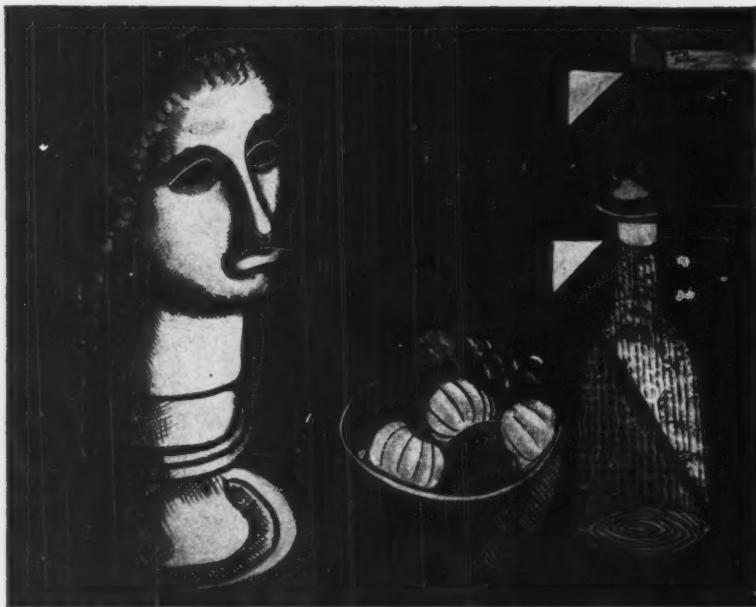
PAINTINGS BY ESTHER WILLIAMS, at the Kraushaar Galleries, seem to reflect some of the artist's delight in her creative work. It would be difficult to think of Miss Williams setting herself to some uncongenial task or forcing an interest that she did not feel. This is not by way of saying that these accomplished works have been achieved without effort, for fine craftsmanship alone

would not have produced them, without serious consideration of the particular aesthetic language suited to each subject. But much of the sensitiveness of her reactions to the thing before her is pleasurably conveyed through her work.

Music, at least its performers and instruments, and flowers are obviously of absorbing interest to her. *Christmas Anemones* with its richness of varied colors and inviting textures has an opulence of effect. But lurking in many of her canvases there are also still lifes of exquisite notes of color and dextrous arrangement. *Nude with Flowers* portrays the figures with a scarf falling from the shoulder across the knees, flowers in her hand and more in the background. The proportion of this background to the figure and the sense of solidity as well as of resiliency in the form mark high achievement.

The charming child's portrait, *Jebba*; the tender conception of mother and child looking at a book in bed enveloped in the warmth of a mutual affection; the fine contour of the head in *White Scarf*, are among the excellent pieces of the showing. *My Studio* is an intricate and ambitious performance that comes off felicitously.

In all the work, the fluency of the brushwork, the appropriateness of color and the disposition of forms in space are assets in the development of imaginative and ably-related designs. (Until May 10.)—MARGARET BREUNING.



Still Life and Head: ORONZO GASPARO

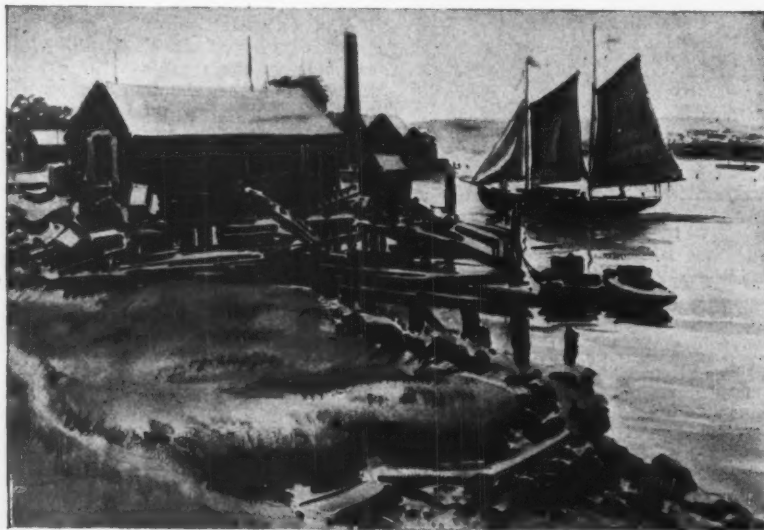
Disparate Strains of Oronzo Gasparo

ORONZO GASPARO, now showing paintings in gouache and tempera, at the Ferargil Galleries, combines widely disparate artistic strains. On the one hand is that of his father, an Italian wood carver and potter, on the other the culture of his Hindu mother. Neither influence is directly obvious unless in the cumulative aesthetic intensity pervading all his work. Color makes first impression; it is often unmodulated, whole areas of pure, clear color that is not resonant nor sparkling but possesses a peculiar depth, heightened by some adjacent hue that contrasts, but does not clash. Much of it has that un-

definable, unsullied brilliancy of the old miniature paintings on an ancient page of manuscript.

There is always harmony between color pattern and design. Forms possess decisive contours, yet suggest mass and solidity, not silhouettes. *Still Life and Head*, showing a neutral-toned piece of sculpture, a bowl of fruit and a bottle held against a deep green panel, is a fine resolution of shapes and forms. Of Gasparo's many figure pieces, the portraits of his wife, greatly varied in arrangement have vividness, the blondness of the sitter accentuated by bright-hued notes.—MARGARET BREUNING.

Below is reproduced *Setting Off*, one of the paintings included in the exhibition of watercolors by Emil Kosa, Jr., on view at the Biltmore Art Galleries in Los Angeles until May 11. On view at the same time in a newly-decorated smaller gallery is a group of fine war drawings made by Barse Miller during his service in the Pacific war theatre and the Orient. Herman Reuter, art critic for the *Hollywood Citizen-News*, was impressed by both exhibitions. Of the Kosa pictures he wrote: "They are technically as fine as any shown on the Pacific Coast in a long time . . . and make every possible use of whatever devices will serve to give the paintings complete expression." (For Miller comments, see Millier on page 8.)



Syracuse Annual

THE ASSOCIATED ARTISTS OF SYRACUSE have acquitted themselves well in their 21st Annual Exhibition, a modern-enough-but-not-extreme show of high regional caliber, which opened at the Syracuse Museum on April 20. Much of the quality of the exhibition must be attributed to the enthusiastic participation of the excellent faculties of the Syracuse College of Fine Arts and other nearby schools.

A jury composed of Peppino Mangravite (chairman), Antoinette Kraushaar and Fred Gardner selected the 157 oils, watercolors, graphic works and ceramics in the show from more than 300 entries, and awarded the prizes. The first oil prize went to *Moonlight*, an imaginative rendering of blue horses by Priscilla Burg; second oil prize to a broadly painted, sensitive *Self Portrait* by Horace Clark, and an honorable mention to *The Wind's Will* by Gordon Steele.

In the somewhat stronger watercolor section the first prize was given to Merlin Pollock for *Forgotten Home*, second prize to Jessie Bone Charman for *Human Interest*, and an honorable mention to Horace Clark for *Eleven Months*. Sidney Bronstein, an ex-G. I. who won the first prize with a very interesting line drawing, was the major discovery in a less exciting Graphic Arts group, where Edith Horle won an honorable mention. Ruth Randall was accorded a first, and Richard Smith an honorable mention in the small ceramics section. (Through May 18.)

Dallas Winners

MORE THAN \$1,000 in purchase prizes were distributed at the 18th Annual Dallas Allied Arts Exhibition, held during April at the Dallas Museum. Dwight Kirsch, Chairman of the University of Nebraska Art Department, acted as a one-man jury and selected 196 oils, temperas, watercolors, gouaches, prints, drawings, and sculptures out of 393 entries.

The most important prize of \$300, given by Mr. and Mrs. Tom Gooch, went to Philip Johnson for *Greenhouse*. Otis Dozier won the \$250 Ted Dealey Prize for the best painting of a Southwest subject with his *Cactus and Crow*. The Dallas Print Society Prize was accorded Grace Crockett for *Santa Fe*, and the Museum League Prize for a print or a drawing went to Merritt Mauzey for *Rendezvous*.

Other awards were as follows: the Mr. and Mrs. Leslie Waggoner prize of \$100 to *Symphony Rehearsal* by Mrs. N. P. Becker; the Helen and Walter F. Vogel prize for the best figure painting to *Hermes Nye*, a portrait by Ed Bearden; the \$50 Nieman-Marcus prize to *Christmas Cactus*, a gouache by Barbara Maples; the \$50 A. Harris & Co. prize to *Activity on the Farm* by Grace Crockett; the Mr. and Mrs. Raiberto Comini prize of \$50 to *Standing in the Need of Prayer*, a primitive by Clara Williamson. DeForrest Judd, Jerry Schofield, Lucille Jeffries, Martha Reed, and Artine Smith also received awards donated by local firms and art lovers.



Dawn: MARION SANFORD

Three Sculptors

SCULPTURE, which happily has been given more gallery attention of late, makes up a handsome show at the Grand Central Galleries, where works by three well known new members, Cornelia Chapin, Lu Doble and Marion Sanford, are on view until May 16.

Modern in rhythm and highly charged with expressive emotional content, the Mexican works by Miss Doble were executed under fellowships from the Guggenheim Foundation and the International Institute of Education. Present is her powerful group of studies of the Penitentes sect, shocking in subject matter but beautiful works nonetheless. Other examples of her gifted sculpture include an interesting series of terra cotta heads, made in Mexico with native clay which had to be worked hollow and completed within twenty minutes.

Tenderness rather than passion characterizes the rhythmic work of Miss Sanford whose group of 16 sculptures is a blue-ribbon selection, for nearly each work has won a prize in a large exhibition. Outstanding among her consistently good work is *Dawn* (see reproduction), which recently took the \$1000 National Academy award; *Sweet Bye and Bye*, an appealing study modeled by the artist on a Guggenheim.

Miss Chapin, whose fine free animal studies have been consistently singled out in group exhibitions, presents a rewarding selection here, all executed with harmonious balance between skill and technical resourcefulness, and understanding of form and characterization.—JUDITH KAYE REED.

Hawaii Calls Taubes

Frederic Taubes will depart for Hawaii immediately after he completes his duties as head of art division of the Corpus Christi Fine Arts Colony; he will teach at the University of Hawaii from June 23 to August 1. This is Taubes' third professional trip to the Islands, where he taught just before Pearl Harbor. An exhibition of his paintings, his third there, and the first to be invited from the Mainland since the war, will be held at the Honolulu Academy of Arts during his visit.

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May 1, 1947

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

THE CONTROVERSY between academic and modern tastes is unknowingly illustrated by two exhibitions now current, one directly across 57th Street from the other. Both are shows of paintings by contemporary French artists. One is unquestionably academic; the other would be labelled "modern." But the basic difference lies in the fact that the former group was painted primarily to please the customers, while the latter group of artists painted to please themselves. . . .

Contemporary French Paintings

at the John Douthitt Gallery, through May 10, consists of a hundred decorative canvases just brought over by Simone Rosenthal of Galerie Haussmann in Paris. They represent the practiced efforts of 21 regular exhibitors at the Salon des Artistes Français, and blow a nostalgic breath of the Left Bank (and the Right), discreet nudes, innocent can-can dancers, and those tranquil French countrysides. Easy meticulousness in brushing, attractive, clean color, together with unfailingly pleasant subjects, make any of these pictures as appropriate in the nursery as in the parlor.

"Five Painters of Provence"

at the George Binet Gallery are a more assertive and individual group of artists. Bold aggressiveness in both color and composition mark their efforts, and the heat of Provencal sunlight pervades all their canvases but those of Auguste Chabaud, whose lyrical landscapes seem to be touched, instead, by moonlight. Richard Mandin, Antoine Ferrari, Antoine Serra and Pierre Ambrogiani may be roughly classed as romantic expressionists. Chabaud and Ambrogiani are much better represented here than in the recent Whitney show. But to continue to call these men "modern" brings to mind that one generation's radical is the

next's conservative, and at least four of these "Five Painters of Provence" are adding their bit to the idiom of Van Gogh, who died 57 years ago.—A. L.

Rehn Spring Group

There is wide variety of style and content in the spring group exhibition at the Rehn Gallery, on view through May. Encountered among the songs to the season are Henry Varnum Poor's masterful and poignant study, *Picture Hat*; Burchfield's gay arches of green in *Carnival Flowers*, and Elizabeth Sparhawk-Jones' fanciful interpretation of the Daphne and Apollo romance.

Other outstanding works, in a show that is substantial in quality and size, are Mangravite's graceful illustration to a line from Blake, *The Hermit's Prayer and the Widow's Tear*; Brook's well-painted *Approaching Fog*; Yeffe Kimball's striking arrangement of *Birds*; Kantor's handsome, textured abstraction, which fuses the elements of *Man, Rocks and Gull* into harmonious poetry, and McFee's regally red *Still Life with Duck*.—J. K. R.

Virginia Berresford

Recent paintings by Virginia Berresford, at the Mortimer Levitt Gallery, show an imaginative approach to subject matter and a colorful palette. The circus as a theme, because of its movement and color, has always attracted painters. Miss Berresford's *Circus*, a cone of light playing down on the ring with its tiny figures and areas of darkness, is an unusual and striking performance.

Carnival balances objective statement in its solid forms of background with fantasy in its little figures on a tight rope, almost up in the empyrean. The originality of the design and the appropriateness of the color make impression. This is a varied showing that indicates many resources of the artist's ability. (Through May 3.)—M. B.

Sculpture by Hesketh

Energetic sculptures by Hesketh, in a variety of woods, stone and metals, comprise a large exhibition at the Ferargil Galleries, on view until May 15. Hesketh has a penchant for twisting elongated rhythms that sometimes amounts to an obsession. When her work is not so exaggerated and strained that it loses effectiveness, it can be very good. *Salome*, carved from beautiful Italian olivewood, is a happy example of her ability. A marble head, *Ur-Bild*, achieves desired archaic vigor and feeling, while *Design and Space* is an effective figure piece. Also included in the exhibition are some interesting drawings, executed on paper and also, very successfully, on wood.—J. K. R.

Leo Quanchi at Salpeter

Leo Quanchi is interested exclusively in people, paints them with thoughtful penetration and a craftsman's eye for paint quality and a happy understanding of under-painting. His latest group of oils are on exhibition at the Harry Salpeter Gallery, through May 24. Quanchi deliberately and carefully distorts the figures and faces in most of

his canvases, but occasionally, as in *Boy with Rooster*, he indulges in literal drawing just to prove, perhaps, that he is well-trained.—A. L.

Esphyr Slobodkina

Well above the rain forests and the timberlines, on the rarified peaks of pure abstraction, it is interesting to observe that women more than hold their own with the men—make of it what you will. Acting as a soothing ice bag on the feverish, emotional brow of the end-of-the-season are the cool, thoughtful, non-objective paintings of Esphyr Slobodkina, one of the best of them, at Norlyst through May 3.

Miss Slobodkina offers 31 paintings, two collages and five pieces of sculpture. That such a large exhibition in such a circumscribed metier should be exciting, stimulating and varied rather than a trifle monotonous is sufficient testimony to the artist's technical skill and ability to infuse these expert compositional patterns with communicated mood as well. Inventive designs, sometimes remarkably three-dimensional, have an air of inevitability, and color is carefully shaded in tones and hues, which are never commonplace.—J. G.

Memories of Paris

Although Gabriel Spat now lives in the United States, it is easy to see by his paintings that his heart remains in Paris. (Or could it be that there is an insatiable demand for nostalgic scenes of the boulevards?) Carroll Carstairs Gallery is showing 38 tiny oils and watercolors, all of Paris scenes, through May 17. Spat employs a thin, sketchy technique with great charm and atmospheric quality, suggesting the work of Raffaelli.—A. L.

Virginia Paccassi

Virginia Paccassi, the young artist introduced at Contemporary Arts Gallery two years ago, continues to work confidently with a bold, bright palette to set down her appealing views of rooftops, harbors and interiors. Be-

Composition in Pink: ESPHYR SLOBODKINA. On View at Norlyst

Carnival: VIRGINIA BERRESFORD
On View at Levitt Gallery



cause she takes such obvious pleasure in the clean, sharp lines of her busy patterns and bright, gay color her work seems spontaneous and right, even if it is not too probing. Pictures which reveal Miss Paccassi's talents at their present best include the brilliant *Yellow Door*; the circus composite, *He Floats Through the Air and Ferry Boats*. (To May 16.)—J. K. R.

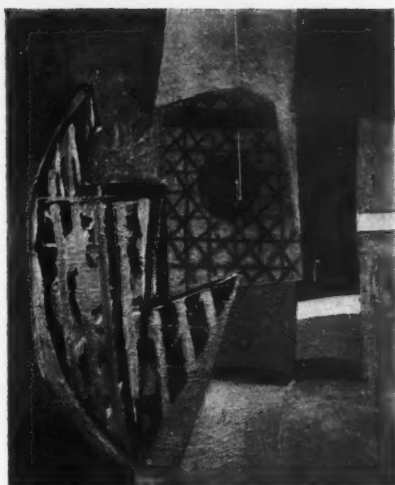
Independent Meyerowitz

William Meyerowitz organizes his canvases with obvious calculation, but, happily, puts the paint on with dash and spontaneity. The results are pictures of horses, flowers, people and landscapes that are at once decorative and penetrating. The one-man show of his recent work at the American-British Art Center, through May 10, shows a crystallization of his past efforts. Cézanne is his mentor, but Meyerowitz is an independent pupil.—A. M. L.

Robert Motherwell

Robert Motherwell shows growth in his new exhibition at the Kootz Gallery. The artist has turned from thin collage to heavily pigmented and interestingly textured paintings. The result is a happy one and should prove of interest to those who have watched Motherwell's development during the past seasons.

Daring and unorthodox combinations of color dominate the show, as in a perhaps over-large impasto canvas titled *Construction*. Design combines with a sense of organization in *Figure with Stars*, as well as in *Yellow Still Life*, which, despite its title, is remembered for a high pitched mauve passage. Oval



In Yellow and Black: ROBERT MOTHERWELL. On View at Kootz

forms are thoughtfully arranged in *Yellow Figure*. Different for the artist is a Picasso-esque *Black Still Life with Red*. It makes the observer wonder whether or not the canvas marks a new chapter in Motherwell's controversial painting. (Until May 17.)—B. W.

Corinth Expressionist

The exhibition of the works of Lovis Corinth at Galerie St. Etienne performs a singular service in further promoting the reputation here in America of this little-known but important German expressionist. Further it reveals Corinth as one of the foremost print-makers

of his time, aside from his dash and élan in paint. Corinth was born in 1858, died in 1925, formed a transitional link between the traditional and the modern in German art; indeed, around the turn of the century he became at least one of the fathers of German expressionism. His early adherence to post-impressionism, however, is discernible, even in the later works, and particularly in the prints. (To May 10.)—A. L.

"Color-Music" by Belmont

Twenty-one vibrant and colorful canvases comprise the current exhibition of "color-music" paintings by I. J. Belmont, at the Belmont Galleries through May. Belmont has been interpreting great musical compositions in terms of color- and tonal-harmonies for some 35 years, and these recent efforts show his usual consistency and acute sensitivity. As a painter, he is clean, adroit and daring.

Virtually every top composer of the last 150 years is here interpreted—from Beethoven (First Movement of the *Eroica*) to Shostakovich (Fifth Symphony). A feeling that molten color has suddenly been frozen into filmy, semi-abstract patterns is provoked by these pictures. We liked most of them, especially *A Night on Bald Mountain* (Moussorgski).—A. L.

Abstractions by Urban

In his show of recent paintings at Kleemann Galleries, Albert Urban reveals his usual heavily designed compositions, but with clearer color and fewer nonessentials than last year. Al-

[Please turn to page 34]

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Regarding Boston

By Lawrence Dame

BOSTON:—Release from money-grubbing through practise of the fine arts is a revelation enjoyed by thousands of American business men. Boston must have one of the liveliest, most productive organizations of "Sunday painters" in its Business Men's Art Club. Nearly 200 members are now as proud as peacocks over their 20th annual display of some 145 works in various mediums at Paine's Gallery.

A movie executive, Samuel Pinanski of the M & P Theaters, amazes his friends and associates with a landscape in watercolor. A magician, Sherwood Blodgett, comes up with a study of low tide and an accountant, Walter W. Herrick, vies with the club president, Edmund A. Dusossoit, in studying nature with an eagle eye attuned to putting impressions onto paper and canvas. Then there's Dominic Mercurio of Cambridge, a barber who would actually rather talk about painting than baseball, and a specialist in snow scenes. So it goes through the trades and professions, with expert standards often reached and usually aspired to by some very earnest sparetime practitioners of the arts.

Boston's own Dante, a volatile fellow who does just about everything except declaim poetry in public, is having a gala show at Boris Mirski's. Giglio Dante, also a dancer, is an unusual draftsman who often as not models willowy, fantastic forms by scratching tinted gesso with a stylus.

Of late, Dante has turned to rich, deep, beautifully textured oils highly imaginative in subject matter. One of his recent works depicts two mystic female nudes representing self meeting self. Lamps symbolize the human spirit, now high, now low.

The Guild of Boston Artists features that old master of snow scenes, Aldro T. Hibbard, the baseball-playing Rockportite who packs a hard-hitting palette. Whereas most artists attracted by snow give it the indigo treatment, Hibbard sees subtle lemon and gray tones, by the use of which his white suffers not at all. He gets weight and wetness into his post-blizzard studies and is not afraid to add vivid accent marks, such as bright green pine branches and figures at work around sugar camps. Several Autumn landscapes and a covered bridge show this expert's versatility. Hibbards sell at the Guild like crumpets at the Ritz.

With her infallible judgment and taste, Margaret Brown has stocked her little gallery with works by Hopkins Hensel which consist largely of pencil, charcoal and silverpoint drawings. Since Miss Brown introduced Hensel here two seasons ago, we have become familiar with his highly finished oils and his eerie, elongated figures wandering dreamily in studio stratosphere.

The Hensel drawings not only show the care with which this artist makes sketches for his larger works but stand on their own as polished tokens of his skill. Yale and Karfiol - instructed, a

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The Art Digest

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protege of Channing Hare at Palm Beach, which has sharpened his satire rather than spoiled him, Hensel here runs a formidable gamut of accomplishment.

Paintings in oil of ships and the sea by Frank Vining Smith at the Robert C. Vose Galleries have a wider, braver range in color than last year. A yachtsman himself, Smith has studied his favorite subject matter from all angles. When he puts a fullrigger on water, it really looks like something that would sail. Cloud and water variations also interest the artist mightily. As a variation, he offers some fine patterns of ducks flying across moors and marshes.

At the same galleries, Catherine Morris Wright of Philadelphia, whose father, Harrison Morris, headed the Pennsylvania Academy for years, hangs semi-abstract landscapes in both oil and watercolor, which show considerable force and love of nature. Often, as with some strutting roosters in a snow yard, she betrays a sense of humor.

Rampant Expressionism

The League of Present Day Artists avowedly selects its members on the basis of individuality and tendency to experiment in new directions. Under these praise-worthy conditions, then, it is not surprising that their 6th annual exhibition, at Argent Galleries, was a very uneven, even polyglot affair. Of the 87 exhibits by 40 artists, many were mediocre, some were just bad, but a few works achieved a professional and original level. Expressionism ran rampant.

We noted, especially, the successful efforts of Fay Gold, Sidnee Livingston, Leo Quanchi, Mesibov, Penny West, Victor Search, Ribera's clever idea, Wally Strautin's abstract needlepoint, and really excellent sculpture by Stuart Halden, Miriam Sommerburg and Harvey Weiss. The exhibition closed April 26th.—A. L.

Raisa Robbins

Raisa Robbins, in her paintings at the Niveau Gallery, touches realism in her themes, yet develops them in fantasy. While sharp color contrasts enliven all her work, her palette has escaped the garishness, evidenced in her last showing. Her brushwork possesses a staccato emphasis, so that, while her figures lack resilience, they achieve great vivacity in their skillful grouping. This gift for decorative composition atones for a hardness of textures and rigidity of bodily postures. (To May 10.)—M. B.

Akron Receives Bequest

According to *The Museum News*, the Akron Art Institute is the fortunate recipient of a large bequest by the will of the late Edgar B. Foltz, Akron physician. It includes real estate, trust funds, and an art collection that is now in the process of being catalogued.

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at the Parke-Bernet Galleries on the
afternoons of May 9 and 10.

Among the many fine pieces in the
Dunham collection are a George II wal-
nut and mahogany serpentine-front
commode and an architectural break-
front bookcase with pediment; Chippen-
dale cabinetwork, including a break-
front bookcase attributed to Thomas
Chippendale III, a Chinese Chippendale
kneehole commode, a serpentine settee
and two-chair-back settee, rare tables
and urn stands. Featured among Hep-
plewhite examples are an important
pair of palisander and olivewood mar-
quetry serpentine commodes in the
French taste, a set of ten mahogany
shield-back armchairs, a lattice-back
writing chair and a carved and gilded
wall mirror with Prince of Wales
plumes. Among the Adam pieces are
a pair of semi-elliptical side tables with
inlaid and decorated satinwood tops,
a delicately carved mahogany serving
table, chairs, and a pair of inlaid lamp
stands by Thomas Leverton.

British 18th century portraits offer
Elizabeth, Duchess of Devonshire by
Hoppner; *Portrait of a Lady* by Beechey,
formerly in the collection of Lord
Beaverbrook; *Elizabeth, Countess of*
Berkeley and *Her Two Sons* by High-
more; *Dr. Samuel Johnson* by Opie and
David Garrick by Hudson.

There are 108 catalogue lots in the
Chinese porcelain collection, which is
predominately single-color examples of
the early Ch'ing dynasty, and includes
among the K'ang Hsi specimens a fine
five-color statuette of Kuan Yin and
two matching statuette of Li Po in
turquoise and lapis blue.

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Kende Sales

A GREAT VARIETY of art objects, paintings, silver and furniture, from several private collections and educational institutions, will be sold at the Kende Galleries of Gimbel Brothers on the afternoon of May 3.

An unusual group in the sale is a collection of textiles of French, Italian and Spanish province, Gothic-Renaissance and 18th century dalmatics, chausables, copes, altar hangings and unmounted materials. Among the Georgian and early American silver are a pair of George III silver repousse tea taddies made by William Vincent in 1771; a George III silver goblet by Rebecca Emes and Edward Barnard, 1815; a George III silver ewer by Daniel Holy Company of Sheffield, 1778, and an American sterling silver tea and coffee service made by Bailey & Company of Philadelphia, 1825.

Old master and 19th century paintings include a portrait by Adriaen Hanneman, certified by Drs. Gluck and Binder; *The Riding School* by Wouverman, certified by Dr. Friedlander; a Paris street scene by Childe Hassam, dated 1888; *Head of a Girl* by Lenbach; work by Wojciech Kossak, Julius Von Kossak and Gustave Adolf Jundt.

Louis XV pieces are featured in the group of furniture, Dresden porcelain figures and Chinese carved ivory among the decorative objects. A rather large collection of Greco-Roman antiquities, mostly terra cottas of B.C. periods, include many collectors items.

Auction Calendar

May 3, Thursday afternoon. Kende Galleries of Gimbel Brothers: A variety of art objects from various owners. Paintings, furniture, decorations, silver, embroideries from the 15th to the 19th centuries. Now on exhibition.

May 8, Thursday evening. Parke-Bernet Galleries: Old masters and 19th century paintings, property of Henry Rogers Benjamin, Mrs. Millicent H. Rogers, others. Renaissance paintings including *Flight into Egypt* by Dosso Dossi; *St. George and the Dragon* by Breu; *Portrait of a Lady* by Van Cruznach; triptych by Tommaso; *Madonna and Child* by Mabuse; works by Paulin, de Lyon, others. *Algeron Percy, 10th Earl of Northumberland* by Van Dyck; *Portrait of a Nobleman* by Verspronck; works by Van Musscher, Brouwer, Weenix, Bol, others. *L'Escaupette* by Lancret. *Une Petite Paysanne Italienne* by Greuze; *Reverie by the Sea* by Bouguereau; *Portrait of a Pugilist* by Munkecy; *The Midnight Ride* by Chelmowski; *The Spanish Gypsy Dancer* by Zuloaga; works by Monet, Troyon, Jacque. Exhibition from May 3.

May 9 and 10, Friday and Saturday afternoons. Parke-Bernet Galleries: English 18th century furniture, paintings, silver, porcelains, rugs, property of Robert J. Dunham. Hepplewhite palissandre and olive-wood marquetry serpentine commodes; Chippendale carved mahogany break-front bookcase; Chinese Chippendale carved mahogany kneehole commode. *Portrait of Elizabeth, Duchess of Devonshire* by Hoppner. Single-color and decorated Chinese porcelains; Ch'ien Lung snuff bottles of coral, jade, turquoise, lapis, agate and lacquer. Exhibition from May 3.

May 15, 16 and 17, Thursday through Saturday afternoons. Parke-Bernet Galleries: Furniture and decorations, property of Henry Rogers Benjamin, others. French and English furniture; French and Italian Renaissance furniture. Nymphenburg, Sevres and other porcelain figurines, vases and cabarets. Gothic and Renaissance sculptures, Luristan and other bronzes, Persian and Mesopotamian pottery. Old Masters and 17th-19th century paintings. Chinese porcelain, pottery and decorative objects. Textiles and Oriental rugs. Exhibition from May 10.

May 21, Wednesday afternoon. Parke-Bernet Galleries: Precious-stone jewelry from various private owners. Exhibition from May 16.

May 22, 23 and 24, Thursday through Saturday afternoons. Parke-Bernet Galleries: English and American furniture, paintings from various schools, Oriental rugs, property of Mary Louise Deming, Lloyd Deming, Jr., and other owners. Exhibition from May 17.

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New England Contest

YOUNG NEW ENGLAND artists have long contended, with some justification, that their New York colleagues had far more opportunity for recognition than they. Now Boston's Stuart Art Gallery and New York's Seligmann Gallery have set out to rectify the situation by co-sponsoring a contest of New England art. The object is to find the artist most worthy of a debut on 57th Street.

There will be two preliminary showings at the Stuart Art Gallery. In the first, 50 individual works selected from the entries by jurors Dorothy Adlow, Robert M. Coates, Lawrence Dame, Bartlett Hayes and James Plaut, will be shown. From these, the jury will select five artists who will exhibit from four to seven pictures each in a second preliminary showing. The winner among these will be given a first one-man show at the Seligmann Gallery sometime next season.

Only one oil, tempera or encaustic, painted within the last three years, should be submitted, and it should not exceed five feet in height or width. The contest is open to artists who were born in New England, or who have lived there for a total of one year between June 1, 1944 and June 1, 1947, who have never shown more than two pictures simultaneously in a New York gallery, and who can give satisfactory evidence of having enough recent paintings for a show by next October.

Entry blanks are due not later than June 14, and pictures should be delivered between August 3 and 16. Further details are available from Jean B. Deering, Director, Stuart Art Gallery, 455 Stuart Street, Boston 16, Mass.

Evelyn Marie Stuart Says:

The *Twilight of Painting* by G. H. Ives Gammell is worthy of careful reading and re-reading. It is something for the thoughtful to study and ponder by reason of the scholarship, courage and technical knowledge of its author. This book is what has long been needed to clarify a situation that has progressed steadily from mere aberration to lunacy on the part of those who would destroy our heritage of really great art. One is especially grateful to read in print what many of us have been observing in consternation for some time—how some of the greatest treasures in the collections of our museums are being quietly sneaked out and sold at auction under the concealing label, "property of a Mid-western or Eastern Educational Institution." This seems to be prompted by a desire to remove from the gallery walls those paintings which so startlingly show-up the weakness and purity of the "modern" art works which litter up so much space in our largest museums. Mr. Gammell being an artist of ability speaks as one having authority and with real concern for the future of those few among the thousands now thronging the art schools who may be really qualified to take their places as professional artists. His remarks on present-day weaknesses in training are hardly to be gainsaid,

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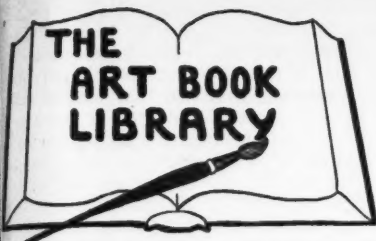
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By JUDITH K. REED

Why They are Chinese

"Principles of Chinese Painting" by George Rowley. 1947. Princeton: Princeton University Press. 111 pp. of text; 50 pp. of illustrations. \$15.00.

Every so often in the publishing world a scholar in a highly specialized field comes through with a book which discards for the time those finicky, fascinating aspects dear to the ear of a savant, to write a volume which treats his subject in its broadest interpretation. This year students of Chinese art have been especially blessed by two books which neither talk down nor past the understanding of the earnest beginner.

First there was the long-needed *Short History of Chinese Art*, a concise reference book by Ludwig Bachhofer (reviewed in the Dec. 15 DIGEST). And then George Rowley, associate professor and curator of Far Eastern art at Princeton University set himself the very difficult task of explaining just what makes Chinese art Chinese. He came up with a book which answers his—and your—questions with clarity and authority.

Principles of Chinese Painting is a readable book which takes up each Chinese cultural attitude in turn, under the general headings of subject matter and style, and then contrasts them with Western approaches to the same art problems—a seemingly simple method but one that has rarely been done with such intelligence and broadness of view. Rowley's general thesis is that Chinese art has always maintained a mean between extremes of Western attitudes and so he has devised the plan of establishing two Western polarities between which the Chinese have functioned.

And although he chose the method of contrasting Oriental with Western attitudes he realizes the dangers of such comparison—particularly when a modern-minded reader, seeing that both Chinese and modern western art are "more intuitive, abstract and suggestive than western painting has been since the Middle Ages," may conclude that similarities must stem from similar conceptions. He warns: "If we look at Chinese painting through 'modern'

eyes we will miss its meaning. It should be our constant endeavor to escape from ourselves and from our machine-minded and psychologically intense age. Only then will we reach the inner harmony of the Chinese spirit which has revealed itself so supremely in Chinese painting."

While the volume is intended as a study of Chinese approach to art and not a history of its development, the author naturally presents much about the latter. He takes up Taoism, Confucianism, Neo-Confucianism and Buddhism, discusses the canons of Hsieh Ho, quotes Chinese masters on their art.

All the fine plates were made from the scrolls, album-pieces and hanging pictures in the 600-item Du Bois Schanck Morris Collection, which was presented to Princeton University during its recent Bicentennial Celebration.

Botticelli Drawings

"Botticelli: Drawings for Dante's Inferno." 1947. New York: Lear Publishers. Distributed by Crown Publishers. Unpagd. \$5.00.

Botticelli's illustration for the *Inferno*, along with many other curiously forgotten great works, shares a provocative history of lost-and-found character.

Commissioned by Lorenzo de Medici in the late 15th century, a time when hand-illuminated manuscripts had already begun to yield first place to printed books, the drawings may have been planned as illuminated works but were finally drawn in silver-point and then traced with pen and ink on the smooth side of a parchment manuscript. No one knows what happened to them from the time of their completion until they were found in the mid-19th century in the collection of the Duke of Hamilton and they did not become widely known until the Berlin Museum acquired the volume in 1882. Soon after, eight more drawings from the same series were found in the Vatican Library, bound in a thin volume formerly owned by Queen Christina of Sweden. Eight drawings for the first 19 cantos of the *Inferno* are still missing.

Since there has not been an American edition of Botticelli's drawings since the Nonesuch Press published a fine limited edition about 20 years ago, it is all the more unfortunate that the present edition is such a careless job. All the extant drawings are reproduced with a commentary, but they are presented in reduced facsimile, a method which makes the prints uniformly unclear.

Frederic Taubes' *The Technique of Oil Painting*, which has already reached ten editions in this country, will soon be published in London by George Rutledge & Sons.

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May 1, 1947



By Ben Wolf

ALL THE WORLD apparently does not love a lover these days, according to the present wrangle that has developed over Sculptor Mitzi Solomon's figure piece titled *The Lovers*, just banned from the National Association of Women Artists show at the National Academy.

The offending piece, recently on exhibition at the Whitney Museum, was reproduced in the March 1 issue of the *DIGEST*. According to Mrs. Grace Treadwell, president of the Association, she had no choice in the matter. She relates that her action was the result of President of the Academy Hobart Nichols' ultimatum that unless the sculpture was removed he would think it advisable to call on his governing board to make a final decision.

Mr. Nichols in rebuttal denies that the Academy was responsible for the action . . . and the artist is righteously offended, especially in the light that the work had been awarded a prize just before it was branded as indecent.

Says offended Miss Solomon: "Removal of my work for such a vulgar reason is a reflection on my professional standing." Naturally, she resigned from the Association.

Rhys Caparn, member of the awarding jury, and Arline Wingate have also handed in their resignations as the result of the censorship, while Yasuo Kuniyoshi, president of newly formed Artist's Equity, has protested. Leon Kroll, Academy secretary, says Nichols "pulled a boner." Miss Treadwell is probably sure she did likewise.

May Picasso Peale add his objection and remind the powers-that-be that this is New York . . . not Boston.

The current Whistler Exhibition at the Macbeth Gallery makes Picasso Peale wonder how many of those who attended the opening ever heard of Mortimer Menpes—the little man who wasn't there. For the benefit of those who might have come in late, artist Menpes sacrificed his own career because of his adoration of the "butterfly." When the artist, talented in his own right, was not jotting down dry-point impressions on copper of his great friend, he spent his hours printing "Jimmy's" plates and dragging from them, with all the printing genius that he undoubtedly possessed, every last ounce of inky richness. . . . Perhaps, one day, a dealer will honor the little man who wasn't there.

Speaking of Menpes brings to mind the Peters Brothers, in Philadelphia, concerning whom your columnist heard many tales from a former employee who, years later, printed the writer's early efforts for him, in his tiny print shop in Jewelers' Row, where he plied his craft with an old spider-web press that had been used during the Civil War to print Confederate currency. The old man told of the magic that had been wrought by the Peters Brothers on more than one of Joseph Pennell's plates and, according to him, more than one would have amounted to hardly more than a slight sketch had it not been for their genius concerning the gentle art of *retroussée*.

We regret that ichthyologist Chris Olsen's retirement about a month ago from the staff of the Museum of Natural History made it impossible to interview personally the "undersea artist," for this issue of the Dirty Palette. Our attempts to contact Mr. Olsen were frustrated by the fact that he has deserted the ocean bed and his erstwhile finny comrades and now resides in West Nyack, New York. Our interest was piqued by an article in the April 12 issue of *Liberty* magazine, and concerning which Picasso Peale feels you will share his interest:

"When Chris Olsen first painted oceanscapes at the bottom of the sea,

he carried two knives—one to paint with, the other for sharks. Now he has discarded the shark knife as useless, because it took too long to pull it from its scabbard. Pursuing his career the hard way, Olsen is an artistic scientist with a palette knife, making underwater sketches in color to serve as models for sculpting deep-sea life for New York's Museum of Natural History.

"In search for art materials that don't float, he made a muslin-covered plate-glass 'canvas' impregnated with white lead. He picked Monel metal for his palette, to avoid rust. Paints are mixed on the palette before a submersion. Ordinary brushes being unfeasible, he has adopted the palette knife. Working thirty minutes at a time, Olsen has had many narrow escapes. One was from a six-foot moray eel, which just missed him."

Add harbingers of Spring. . . . The easel and palette brigade has taken over Central Park once more for the season. . . . We counted three canvas corruptors there the other day, during the course of a short stroll while contemplating the B. T. A. to Wellfleet.

Said a lady to your columnist, apropos of a bit of news she passed on, upon second reflection: "Please, Mr. Wolf, use your influence to keep that gossip person on the *DIGEST* from using it. . . ." Seems Edgar Bergen isn't the only one whose been eclipsed by a Charlie McCarthy!

Complained a friend's maid . . . "I priced some paintings last week and sure was surprised to find out how expensive they are. Man wanted forty-five dollars for hand-painted pictures! But," she added, "he explained to me that they were *real* old. I expect you have to pay more for *aged* pictures."

What's all this about King Carol's art treasures now south of the border, in old Mexico?

A new Inner Sanctum mystery, titled *The Bandaged Nude* by Robert Finnegan, is now available for the ghoulishly inclined, at local bookstores. We just purchased a copy against our next bout with insomnia, not being able to withstand the undoubted promise contained in the book's recent New York *Times* advertisement. Headed "Vanishing paintings foretell artist's own strange fate"—it disclosed:

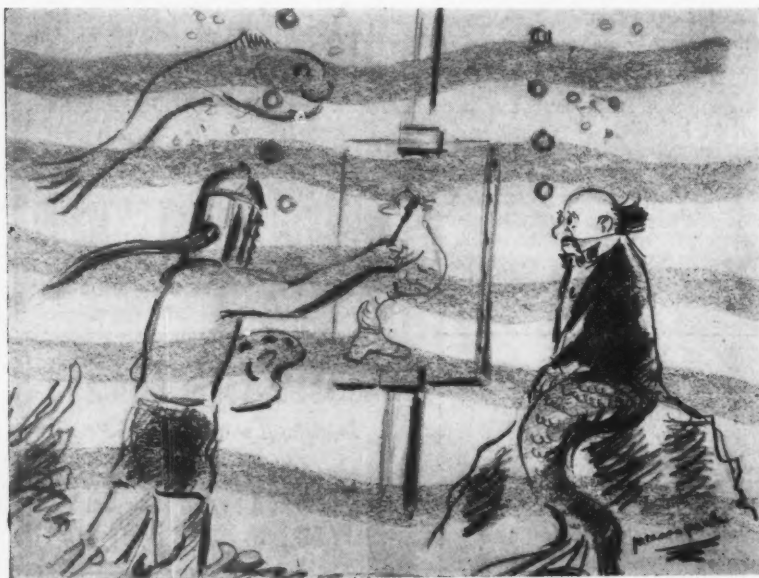
"Young Kent, promising artist just back from the war, was eager to get on with his career. First he wanted to take a look at some of his old paintings. But every single one had been sold. Even the one he had given to his favorite bar had been sold right off the wall.

"Kent got the names of the purchasers from the dealers, and wrote to them.

"Every letter came back marked Addressee Unknown. Every canvas he ever painted had vanished from the face of the earth.

"Then Kent himself met the same fate."

Sounds interesting, doesn't it?



A Modern Viewpoint

By RALPH M. PEARSON

Cultural Crises

Hearst and the American Artists Professional League have won, for the moment, their separate campaigns to stop the State Department's two exhibitions of Modern paintings now touring Europe and South America, for which many countries had sent, in requests. The League is proud of its part in thus preventing Europe from seeing the works of our Modern School, is not bothered by the lack of sportsmanship nor the reactionary standards revealed in its own ranks and is pleased by the effective co-operation of all the Hearst papers in the country with their series of full-page vulgar, ignorant, smearing attacks. One wonders if the entire membership of the League goes along with its officers in this dramatic situation. Are all in favor of a policy of thumbs down on the Opposition School? And are all pleased with this docile climbing into the cultural bed with Mr. Hearst?

Edward Alden Jewell of the New York Times calls this event a "cultural crisis." He is right. If those forces in society which have been left far behind by a cultural procession in which they have not equipped themselves to share can stop that procession and so prevent other people and peoples from making their own decisions about its values, we have thrust upon us the same type of crisis as that imposed by totalitarianism on its various fronts. The Academic School of skilled copying of surface truth has had its long day in court both here and abroad; if the informed opinion of other countries wants to see the evidence of our Modern Renaissance, no road-blocks of self-defensive jealousy should stop them. Put it on the ground of sportsmanship, democracy, education or cultural progress; each demands freedom of opportunity for rival philosophies, in art as elsewhere. If the Academic School in art has been worsted in the ideological conflicts of the past third of a century it is not because it has been suppressed.

A minor and different kind of cultural crisis, without any stigma of suppression, has occurred at the Museum of Modern Art in New York in the case of its National Textile Design Competition. The crisis here cannot be charged against the Museum alone or any other single agency; it must be shared by the textile industry, the public that buys textiles and the dominant educational philosophy and methods which train our designers.

The influence of this honoring of commercial mediocrity is nationwide, as the winning designs have been manufactured and are being exhibited and sold in 19 leading department stores. Press reviews have been uncritical. Creative art teachers everywhere are puzzled and disturbed. Students are bent toward the average rather than the exceptional creation. The Modern Museum has abdicated its high opportunity for leadership. Our cultural lag is further entrenched.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Great Neck, N. Y.

FIFTH ANNUAL EXHIBITION. June 7-14. Great Neck Art Association Galleries. Open to all artists. Media: oil, sculpture, watercolor. Entry fee \$2 to non-members. Jury. Work due May 26. For further information write Mrs. Marcus Klein, Exhibition Chairman, c/o Great Neck Art Association, 115 Middleneck Road, Great Neck, Long Island.

Greensboro, N. C.

4TH INTERNATIONAL TEXTILE EXHIBITION. Nov. 4-30. N. C. Woman's College. Open to all textile designers. Media: Woven & Printed Fabrics. Jury. \$2,200 prizes. Entry cards due Sept. 16. Work due Sept. 23. For further information write to Norma Hardin, Woman's College, Univ. of N. C., Greensboro, N. C.

Jersey City, N. J.

PAINTERS & SCULPTORS SOCIETY OF NEW JERSEY INC. ANNUAL EXHIBITION at Jersey City Museum. May 15-June 14. Open to all artists in U. S. All media. Jury. Prizes. Fee \$2. Entry cards due May 3. Work due May 5. For further information write Ward Mount, 74 Sherman Place, Jersey City.

Milford, N. J.

47 SPRING ART SHOW. May 23-June 1. Riegel Ridge Club. Open to all artists.

Media: oils, watercolors, black and whites, sculpture, folk art (Pennsylvania Dutch), handicrafts. Jury. Cash prizes. Work due May 10. For further information write Leod D. Becker, Milford, N. J.

New York, N. Y.

2ND ANNUAL PRINT CLUB COMPETITION. June 16-July 15. Associated American Artists Galleries. Open to all artists. Fine print media (color eligible). Jury. Prizes total \$3,000. Purchase Awards total \$2,000. Entry cards. Work received through May 24; must be addressed to Print Competition, Associated American Artists, 711 Fifth Ave., New York 22. For further information write above address.

Newport, R. I.

36TH ANNUAL EXHIBITION. July 7-27. Art Association of Newport. Open to living American artists. Media: oil, watercolor, pastel, drawing, prints, small sculpture, craft. Jury. Fee \$1 to non-members. Entry cards due June 16. Work due June 23. For further information write Art Association of Newport, 76 Bellevue Ave., Newport, R. I.

Santa Paula, Calif.

ELEVENTH ANNUAL ART EXHIBIT. August 15-24. Santa Paula Chamber of Commerce. Open to all artists. Media: oil, watercolor, pastel. Jury. Purchase prize awards. Work due August 7. Work sent to Chamber of Commerce, c/o Habbick and Udall, 107 North Mill St., Santa Paula. For further information write Florence V. Mayberry, Secretary, Santa Paula Chamber of Commerce, Santa Paula.

Tulsa, Okla.

SECOND NATIONAL OF AMERICAN INDIAN PAINTING. June 17-Oct. 5. Philbrook Art Center. Open to all artists of North American Indian or Eskimo extraction. Media: watercolor, tempera, pastel, crayon, oil. Jury. Awards. Entry cards and work due July 2. For further information write to Bernard Frazier, Art Director, Philbrook Art Center, 2727 South Rockford Road, Tulsa 6.

mation write to Bernard Frazier, Art Director, Philbrook Art Center, 2727 South Rockford Road, Tulsa 6.

REGIONAL SHOWS

23RD ANNUAL CIRCUIT EXHIBITION TOUR. Nov. 1947-June 1948. Columbus Gallery of Fine Arts. Open to Ohio born & Ohio resident artists. Media: watercolor, gouache. Jury. Cash award. Fee \$3. Entry cards and work due Oct. 4. For further information write Miss Lois Lampe, Sec'y-Treas., Ohio Watercolor Society, 476 King Ave., Columbus 1, Ohio.

Detroit, Mich.

MICHIGAN WATERCOLOR SOCIETY FIRST ANNUAL SHOW. June 28-July 21. Detroit Institute of Arts. Open to Michigan artists. Media: transparent and opaque watercolor. Entry fee \$1 to non-members. Entry cards due May 19. Work due May 31. For further information and entry cards write Mary Jane Bigler, Secretary, 16708 Rosemont Road, Detroit 19.

Gloucester, Mass.

25TH ANNUAL EXHIBITION. June 22-Sept. 7. North Shore Arts Association Galleries. Open to members only. Painting any media and sculpture. Jury. Prizes \$175. Entry cards and work due June 12. For further information write Adelaide Klotz, Secretary, Ledge Road, East Gloucester.

Minneapolis, Minn.

FIRST REGIONAL PAINTING & PRINT ANNUAL. Aug. 21-Sept. 23. Walker Art Center. Open to residents of Iowa, Nebraska, North & South Dakota, Wisconsin, Minnesota. Jury. Prizes. Entry cards due July 15. For further information write William Friedman, Assistant Director, Walker Art Center, Minneapolis.

FOURTH ANNUAL SCULPTURE EXHIBITION. July 1-Aug. 3. Walker Art Center. Open to residents of Iowa, Nebraska, North & South Dakota, Wisconsin, Minnesota. Jury. Prizes \$1,000. Work due June 2. For entry cards and information write William M. Friedman, Asst. Director, Walker Art Center, Minneapolis, 5.

Rutland, Vermont

MID-VERMONT ARTISTS NINTH ANNUAL SUMMER EXHIBIT. June-Aug. Art Gallery Rutland Free Library. Jury. Entry fee \$2. Entry cards due May 15. For cards and further information write Katherine King Johnson, Meadow Brook Farm, Rutland, Vermont.

Charmion Wiegand

Charmion Wiegand, who is showing abstract paintings at the Pinacotheca until May 10, is well known as a modern art writer. In her own painting which was representational until a few years ago, Miss Wiegand experiments with problems of abstract art and has divided this exhibition into three categories: space paintings, inspired by the three-dimensional, free-floating space of Kandinsky; form paintings, referring to the bio-morphic forms of Arp and Miro; and environment paintings, in which she wishes to express the spirit of modern life. In all branches she is fairly successful if rarely original.—J. K. R.

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International Watercolors

[Continued from page 9]

ciation Francaise d'Action Artistique, a government-sponsored French group which also organized the Whitney Museum's exhibition of contemporary Frenchmen (see Feb. 1 DIGEST). As in that exhibition, these works, many by the same artists encountered there, do not break with modern French art to explore new paths, although a newer note of romanticism is again encountered. Outstanding are pictures by artists also noted in the Whitney show: Civet, Despierre, Prax, Venard, Surville, Gischia and three surrealists, Labisse, Georg and Coutaud.

Beyond its general liveliness, the British section is distinguished by its high quality and the communicated feeling of confidence and purpose on the part of each contributor. Among the two or more works by 29 artists, selected by James Laver and Major A. A. Longden of the British Council, there is little pure abstract art, but much fusion of the abstract with the representational. Above all, there is expressed vitality and alertness, even in the more conservative works.

Especially memorable in this fine selection are John Minton's moody *Stormy Day, Cornwall 1946*; Keith Vaughan's two curiously intimate and fanciful landscapes; Ceri Richards' swift *Captive*; John Tunnard's brilliant ribbon semi-abstracts, and works by Henry Moore, Graham Sutherland, John Piper and Stanley Spencer.—JUDITH K. REED.

Corpus Christi Colony

Easterners, Westerners and Southerners interested in the arts will converge on Corpus Christi during the first two weeks in June for the concentrated festival of the Corpus Christi Fine Arts Colony, the first event of its kind to be held in Texas. Three workshops in art, music and writing will run concurrently, either as credit or non-credit courses, and scholarships will be given to those producing the best work in each division.

Art exhibitions, music recitals, Little Theatre experimental productions and lectures are planned, as well as extensive recreational activities. Frederic Taubes, head of the art division, will give six lectures, and four hours of instruction daily; Silvio Sciotti will conduct master piano classes and give private lessons to particularly talented students. A. B. Cunningham will teach the techniques of short story writing and Frank Taubes, 1945-46 John Golden winner, will give instruction in play and radio script writing.

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SUMMER SESSION

Summer School News

FROM THE NORTH, South, East and West news of summer schools continues to pour in—of new ventures, staff and curricula changes, of the well-established schools small and large that continue according to their own traditions.

In the first category is a summer painting class which Walter Quirt has instituted as a community project in his home town, East Lansing, Michigan. In addition to painting and an informal sketch class, a series of lectures titled "Knowing America Through Its Art" will be part of the summer program. Quirt will be assisted by James McConnell, also of the faculty of Michigan State.

Just after the announcement that Donal Hord had won the only Guggenheim Fellowship for sculpture this year, comes word that he has joined the faculty of the Coronado (Calif.) School of Fine Arts, and will teach modeling and carving in the summer session which begins June 21. Known for heroic-sized public works as well as smaller pieces, Hord is one of the West's most celebrated sculptors.

The famed Chester Springs Country School of the Pennsylvania Academy will open its 28th summer session early, on June 9, and continues through August. The faculty will be composed of Roy C. Nuse, Francis Speight, Henry C. Pitz, George Harding, Charles Rudy and Roswell Weidner. Painting instruction includes landscape, portraiture, model and still life in any medium; sculpture instruction, modeling from the human figure, head and life, from living animals and in composition. No other school offers such an opportunity for study of the nude figure out-of-doors.

Across the country on the tip of Cape Cod, the Wellfleet (Mass.) School of Art will begin its second season on July 7, again under the direction of Xavier Gonzalez and Ben Wolf. This informal school is beautifully situated for landscape and marine subjects, with a wealth of woods, water and white sand beaches, and models are provided for those who want to work directly from life. Emphasis is on individual approach, and students may work alone or in groups, as they choose. Aside from exhibitions in the main studio, qualified students may file application for membership in the Provincetown Art Association, which holds two exhibitions during the season. Among the guest lecturers this year will be Jon Corbino and Chaim Gross.

To the North in another beauty spot long appreciated by artists, Robert Laurent and William von Schlegell will open the 13th session of their Ogunquit (Maine) School of Painting and Sculpture.

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Art Display I, 1947

ture, also on July 7. Morning and afternoon classes will be held five days a week in drawing, painting, portraiture, modeling from life in clay and plaster, stone carving, wood cutting, landscape and still life painting. Henry K. Hope will lecture on modern art.

Prior to the war, Edmund Kinzinger, head of the Baylor University art department, held his summer school on the French Riviera and in the Bavarian Alps, later in Taxco, Mexico, and in Michigan. Now the Kinzinger School seems pretty well settled in Taos, New Mexico, where a full twelve-week session will be held in two large, fully equipped studios. Students are enthusiastic not only about the school, but such extra-curricula activities as swimming, riding, fishing and the colorful Spanish and Indian fiestas of the region.

In Santa Fe is the Hill and Canyon School of the Arts, directed by Stanley Breneiser who also instructs in painting, commercial art, speech and drama. Mrs. Breneiser teaches crafts—leatherwork, block-printing, batik, silverwork, etc.—with a background of 20 years experience; Harold Stadtmiller, California public school instructor, has charge of bookbinding and ceramics; Yukio Tashiro teaches modeling, carving, sculpture and crafts, and cowboy-artist Harold West and dancer Elizabeth Waters are also on the faculty.

The usual six-weeks summer session of the John Herron Art School will begin on June 16. The faculty includes Gordon W. Fiscus, Edwin Fulwider, David Rubins and Robert Weaver, all instructors in the winter school, and June Woodworth, art supervisor of the Indianapolis public schools. Full, credit-bearing courses are offered in watercolor painting, cast and figure drawing, commercial art, lithography, and methods and observation (for elementary art instructors). Miss Woodworth will conduct classes for children three times a week.

Another attractive spot, on a sandy peninsula jutting into Lake Michigan, is occupied by the Art School of the Crafts Guild, at Macatawa, Michigan. Enrollment may now be made for from one to twelve weeks, from June through August, when classes for art students, commercial artists, illustrators and teachers will be held five days a week. Outdoor classes are a specialty and models are available.

The High Museum School of Art, in Atlanta, has announced an intensive six-weeks summer session for beginners, advanced students and teachers. From June 16 to July 25, classes will be held in painting, figure study, outdoor sketching, advertising art and fashion drawing.

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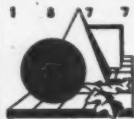
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SUMMER TERM: JUNE 16 - AUGUST 8

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57th Street in Review

[Continued from page 21]

ways interested in abstraction, Urban nonetheless never gets off the subject-matter. He imparts to mundane subjects a poetic emotionalism, as in the moody and dark *Forest Flowers*, or a humor and sprightliness, as in *Seagulls*. Urban's several pictures of people get a heavier touch. (Until May 10.)—A. L.

Barzansky Group

At the Barzansky Galleries the spring exhibition covers both new and familiar work by the gallery group. Outstanding paintings include a graceful view of *Jersey Meadows* by Robert Wiseman; a romantic *Children at the Brook* by G. S. Lipson; a soundly-painted, attractive *Flowers* by Samuel Rothbart; a mysterious, grey *Man* by Lawrence Rothbart and a roundly-modeled study of *Circus People* by S. Kessler.—J. K. R.

Twenty Moderns

There are more than 20 young painters represented in the group show at the Ashby Gallery, on view until May 10. All are modern-minded and their inspiration ranges from Giotto to Picasso, with a certain confusion in between that we suppose is only natural. Some of the artists have already received recognition in group shows and an occasional solo on 57th Street but since each is represented by only one exhibit, the show forms a scanty introduction to the others. Outstanding works include a well-brushed head by Kazumi Sonoda, a fresh abstraction by Seong Moy, a strong, swinging figure composition by William Rose; a romantic harbor view by Carl Ashby; while pictures by Rubin Reif, Peter Kahn, and Louis Finkelstein appear promising.—J. K. R.

Goeller and Karasz

Two completely divergent exhibitions are occupying the two galleries at Bonestell through May 3. On the 57th Street side are serious, intense oils of high technical accomplishment by Charles Goeller; in the back gallery are gay and whimsical embroideries by Marishka Karasz.

Goeller's canvases display several virtues aside from his ability to draw and paint with precision, not the least of which is that he keeps them simple. A few among several which deserve mention are *Still Life with Onions*, a little gem of *trompe l'oeil*; *Spring is Coming Up the Street* (you can feel it, moist and light) and an atmospheric, well composed *New Jersey Meadows*. Miss Karasz embroideries—sometimes knits

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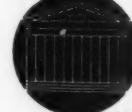
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Art Digest May 1, 1947

and crochets—children with pets, smug ewes with their lambs, a tree of life with contented animals nestled on each outsized leaf, all bright and delightfully designed.—J. G.

Siv Holme of Sweden

An artist who includes elements of the classic, the "primitive" and the abstract together in the same canvas is indeed rare. Such a rarity is being revealed by a young Swedish artist, Siv Holme, in her exhibition of oils and temperas at the Bertha Schaefer Gallery, through May 21.

Well modulated, subtle colors predominate in her paintings of figure compositions, circus scenes and still lifes, and she even contrives to make *Man in a Coffin* a "picture to live with."

—A. L.

Cellocuts by Boris Margo

Color prints by Boris Margo, at the Jacques Seligmann Galleries, are developed by a new process, cellocut, which is the result of long experimentation on the part of this artist. The medium appears to possess a remarkable flexibility and an obvious adaptability both to reproduction and to original designs. The complexity of the calligraphic patterns seems to echo the complexity of the themes of modern scientific probing and discovery in its vast speculative excursions into the empyrean.

In such prints as *Carnival*, where webs of linear pattern spread through space uniting the trajectories of up-rights, or in *Telecast*, where triangular enlacements enclose forms, the originality of the conceptions is marked.—M. B.

Hulbeck, Once a Dada

Charles R. Hulbeck, now exhibiting gouaches and drawings at the Feigl Gallery, was in 1916 in the forefront of the Dada movement in Zurich. That he has renounced this rather subversive credo is evidenced, as one observer remarked, by the fact that in painting gloves, he does not give them six fingers. Moreover, although he is a practicing psychiatrist, Hulbeck's paintings do not yield suggestions of researches into subliminal depths, so much as an unaffected delight in color and decorative design.

The animated forms in *Fish* attain a gleaming brilliancy of hue, but in the greater number of his works, color is skillfully modulated by fluid brushwork into soft, glowing warmth. These melting notes of yellow, blue, green and purple play into each other in a finely considered harmony.

Forms are not neglected in this flooding color.—M. B.

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Hickory Museum of Art

In the live and growing city of Hickory, North Carolina, a new Art Museum was opened for its people on the 18th of April. It is one which many large Metropolitan cities might envy—some might hope to achieve.

A former large residence in a most desirable location was given for this Museum by one of its civic-minded citizens whose modesty prevented the Committee from announcing his name. This Committee worked wonders with the building, taking out partition walls, even bath rooms, until they achieved spacious galleries. There is a large gallery on the first floor and a smaller one adjacent to it. This was duplicated on the second floor. Even the hall and stair walls were utilized. Also there is a large work room and storage space.

The League has a special interest in this project for it was our own Board

Member, Paul W. Whitener, a very loyal Hickory citizen, who is the motivating spirit back of it. He is also its Director. Mr. Whitener, who is Chairman of our North Carolina State Chapter, is also projector and Director of the League's Honor Roll. He enthused the people of Hickory who form a very art-minded community, and his officers and committees include the foremost and influential people of the city who got behind the movement, insuring its success. The project had the effective backing of the very metropolitan Hickory Daily Record—a great help.

At the request of the Museum's officers and committees the League's National Vice President, Albert T. Reid, was sent to participate in its dedication and make the address. The large rooms were taxed to take care of the notable crowd.

Students from the schools continu-

ously trooped through the galleries and looked long and closely at the pictures which, besides its splendid permanent collection, included 18 paintings, water-colors and oils by Mr. Reid. To follow this will be an exhibition of drawings by Gordon Grant which is finishing its popular tour to the Pacific Coast and back. Other exhibitions will follow.

Here in Hickory is an example for other communities and States, for this splendid project is the fine fruition of the work of the North Carolina State Chapter of the League. Of course it is always most helpful if you can find another Paul Whitener.

American Art Week

In his address at the dedication of the Hickory Art Museum, Mr. Reid spoke of the League's pet project, and, according to him, its most constructive one—American Art Week.

Mr. Reid stressed its importance to the scattered artists of the country and what a constructive force this activity has been, from its inception, for both artists and the public. He pointed out that the people have so whole-heartedly supported it that it is now the biggest event in the art world, spread over the entire map of the United States, and its Territorial Possessions.

American Art Week has not only been of inestimable value to our artists, but it has been found to be of a great stimulant to business. More and more this has been realized until the National Association of Retail Merchants has got behind it. It has been a favored activity with the National Federation of Women's Clubs ever since its second Annual Week and forms an interesting and educational part of club programs. Governors herald it with inspiring proclamations and hundreds of Mayors also issue calls for its observance. The schools of the country have continuously increased their interest and enlarged their activities.

Plans are under way to make this 16th Annual American Art Week the greatest and most comprehensive of them all. The Board urges all our Chapter Chairmen and Directors to get their local members and groups interested at the earliest possible moment. Bestir your clubs and merchants. Most of all stir up your artists to make real exhibitions. That acquaints the public with their work. And that means sales.

Honoring Dr. Fischer

Make-up complications and the necessity for publishing certain timely material compelled the withholding of Wilford S. Conrow's remarks in introducing Dr. Fischer at our Annual Dinner. However, laudatory words about the distinguished Doctor who has done so much for the League and American artists are always timely and Mr. Conrow's are as fitting now as they were on that auspicious evening. So they are printed herewith:

By Wilford S. Conrow

Your spokesman could talk for hours about the League's indebtedness to Dr. Martin Fischer. Our association with him since 1930 has revealed many times the responses of a man rich in knowledge of the facts of nature, but even richer in the gifts of an inherently right spirit—for he is one who has won the

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greatest of freedoms, freedom from self, from which has sprung our long association with never a note of discord.

By profession a research chemist and educator at the University of Cincinnati, he is gifted with a genius for classification and for simplified and trenchant statement. He gave as an essential factor of color permanence in paintings the habitual use by artists of paints made only of pigments with a known history for permanence. Dr. Fischer listed such pigments on one small page—the League's "Insert Sheet No. 4"—long familiar to everyone here. Perhaps 100,000 copies of this potent sheet have been distributed gratis by your League throughout America.

Dr. Fischer did not stop there. American makers of artist's paints should be urged to make an honest effort to win the confident regard of us artists. This they could do by supplying the colors he listed and by giving each color the chemist's universally used name of the pigment instead of the then widely used "trade" names which told nothing of the make-up of the paint. Every artist should know what he is buying. So Dr. Fischer, through the League, urged all manufacturers to state frankly all contents of every tube over their own guarantee on the label preferably, or in any case to the American Artists Professional League.

Since 1930 all of this has become general practice in this country.

Dr. Fischer's thought has done its work through the League, and our part in it has been, like his, voluntary and with no compensation, direct or indirect, whatsoever. Dr. Fischer has fathered an important and beneficent revolution in the field of art.

The ideas of Dr. Fischer were not discovered by him. As to pigments, the facts fitted perfectly into the harmony of the universe that some call laws of nature and others the thought of God. Some artists knew many of the facts Dr. Fischer told us in 1930, and some

manufacturers and their technicians may have had a greater and more explicit technical knowledge. Responsible manufacturers were doing their best to educate artists to stop buying bad colors—but with only partial success. Dr. Fischer's ideas became the standard around which we all could rally.

His simple statement was just rational common-sense, with the essentials stated on one page. Both artists and manufacturers found it good. Through your League we have all gotten together. American paintings, most of them, hereafter, should enjoy really long life.

A year ago we honored here the outstanding chemist in America specializing in paint research—Dr. Henry A. Gardner. Since then the 10th Edition of his encyclopaedic "Physical and Chemical Examination of Paints, Varnishes, Lacquers, Colors"—called "the Paint Bible" in the trade, gives an accolade to our Dr. Martin Fischer by reproducing on page 382 a facsimile of the face of the A.A.P.L. "Insert Sheet No. 4" with Dr. Fischer's listing of his S and O Systems of pigments with a known history for permanence.

Mr. National President, in the opinion of our National Executive Committee, Dr. Martin Fischer merits richly the League's highest recognition—the MEDAL OF HONOR, in gold,—which was designed by our fellow member, Georg Lober, here present. It is my privilege, on behalf of our Board, to present to you, Dr. Martin Fischer, that award.

"The Twilight of Painting"

This is the title the gifted R. H. Ives Gammell has given to his book which is one of the most fascinating works we have come across in many moons. It is a beautifully put together volume, profusely illustrated with reproductions of the great artists dating from the 15th Century, and includes many of the leading "modernists."

We are not in the book-review field, but it seems to us to be a highly informative work which should be in every library, available to all who would be informed in art, its foundations and trends—the making of an artist.

Mr. Gammell's *Twilight of Painting* should appeal to women's clubs, particularly those who delve into the subject of art and wish to explore its fields and learn about pictures and their making. It has authority back of it.

More Appreciation

Here are some nice words from an appreciative and thoughtful member: "I have been reading your League's pages in ART DIGEST for a long while and am pleased and enthused to find you are accomplishing the greatest intelligent work ever attempted in behalf of American Artists."

—(Signed)—HELVI ONNIA MAKELA.

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AKRON, OHIO

Art Institute To May 29: Annual May Show.

ALBANY, N. Y.

Institute of History and Art May: Artists of the Upper Hudson.

BALTIMORE, MD.

Museum of Art May: Early Christian and Byzantine Art.

Walters Gallery May: Book Paintings of the Indian Court.

BOSTON, MASS.

Art Club May 4-24: Frank Kirk Paintings.

Margaret Brown Gallery To May 17: Hopkins Hensel.

Doll & Richards May 12-31: St. Botolph Club Watercolors.

Artists Guild From May 7: Members Spring Show.

Institute of Modern Art From May 14: Painting in France.

Boston Library May: Etchings by Joseph Pennell.

Vose Galleries To May 10: Ships and the Sea, Frank Vinny Smith.

BUFFALO, N. Y.

Albright Gallery May 7-21: Buffalo Print Club.

CHARLOTTE, N. C.

Mint Museum May: Ben-Zion.

CHICAGO, ILL.

Art Institute To May 18: Henry Moore; To May 11: Maryl, Mrs. Joyce Treiman; From May 6: Marcel Steiglitz Collection.

AAA Galleries To May 6: Copeland Burg; Bernard Rosenthal.

CLEARWATER, FLA.

Art Museum To May 15: 6th Gulf Coast Preliminary.

CLEVELAND, OHIO

Museum of Art To June 8: 29th Regional Annual.

COLORADO SPRINGS, COLO.

Fine Arts Center To June 3: Homer, Sargent, Marin Watercolors.

COLUMBUS, OHIO

League of Fine Arts May: Art Gallery Members Show.

DAYTON, OHIO

Art Institute May: 25th Etchers Annual.

DENVER, COLO.

Art Museum May: American Contemporary Paintings.

DETROIT, MICH.

Institute of Arts To June 1: Modern Drawings; From May 11: Washington Allston.

GRAND RAPIDS, MICH.

Art Gallery May 5-26: Friends of Art 3rd Annual.

HOUSTON, TEX.

Museum of Art May: Sealandre Silks.

INDIANAPOLIS, IND.

Heron Institute From May 4: 40th Regional Annual.

KANSAS CITY, MO.

Nelson Gallery May: Frank Mecham Memorial Show.

LAGUNA BEACH, CALIF.

Art Gallery To May 25: 6th National Print Annual.

LA JOLLA, CALIF.

Art Center May: Members Annual.

LOS ANGELES, CALIF.

Biltmore Galleries To May 10: Emil Kosa Watercolors.

Stendahl Galleries May: Ancient American Art, Modern French Paintings.

Hatfield Galleries May: Modern French and American Group.

Taylor Galleries To May 27: Angua Enters; Ben Messick.

Viveveno Galleries To May 15: French Drawings, Sculpture.

MAITLAND, FLA.

Research Studio May: Robinson Etchings, Clyde Singer Paintings.

MARIETTA, OHIO

Marietta College To May 15: Lionel Feininger.

MINNEAPOLIS, MINN.

Institute of Arts To May 25: 20th Century French Paintings.

Walker Art Center May: John Marin Retrospective.

NEWARK, N. J.

Newark Museum To May 11: Pottery and Porcelain.

NEW ORLEANS, LA.

Delcado Museum May 4-25: La Tausca 1947 Show.

OAKLAND, CALIF.

Mills College To May 16: Theodore Polos Oils, Watercolors.

PASADENA, CALIF.

Art Institute To May 25: Flario Cabral Oils; John Decker.

PHILADELPHIA, PA.

Academy of Natural Sciences To May 11: Catharina Maria Barnas.

Academy of Fine Arts To May 18: Edward Stenton.

Art Alliance To May 11: William Scallone.

Artists Gallery To May 7: Doris Maxim.

Museum of Art From May 3: Henri Matisse.

Print Club May 8-20: 7th Oils, Sculpture Annual.

PORTLAND, MAINE

Sweet Museum To May 25: 48th Photographic Annual.

PORTLAND, ORE.

Art Museum To June 1: Indian Art of Northwest Coast.

PROVIDENCE, R. I.

Museum of Art To May 18: Abstract Painting, Sculpture.

Art Club To May 11: Asa Randall Paintings; May: 18th Members Annual.

Brown University To May 13: Lithographs Loan.

Contemporary Artists To May 24: Black and White Group.

ROCHESTER, N. Y.

Memorial Gallery May: 1947 Finger Lakes Annual.

ST. LOUIS, MO.

Art Museum May: Costume Panorama 1730-1830.

ST. PAUL, MINN.

Hamlin Univ. May: Rembrandt Etchings.

SACRAMENTO, CALIF.

Crocker Gallery To May 18: Peter Winthrop Sheffers.

SAN FRANCISCO, CALIF.

City of Paris From May 6: Pacific Coast Ceramic Annual.

Legion of Honor May: Hassel Smith Paintings; Rodin Sculpture.

Museum of Art To May 18: Arthur Dove; To May 11: Oliver Albright.

SEATTLE, WASH.

Art Museum May: Thomas Eakins Centennial.

SPRINGFIELD, MASS.

Smith Museum To May 13: Arnold Friedman.

SYRACUSE, N. Y.

Museum of Fine Arts To May 19: 21st Associated Artists Annual.

TAOS, N. M.

The Blue Door May: American Paintings.

TOLEDO, OHIO

Museum of Art To May 25: 29th Regional Annual; Onondaga Silks.

TORONTO, CAN.

Art Gallery To May 9: Masterpieces of English Painting.

TULSA, OKLA.

Philbrook Art Center From May 4: 7th Regional Annual.

UTICA, N. Y.

Munson-Williams-Proctor May: Utica Flower Annual.

WASHINGTON, D. C.

Corcoran Gallery To May 11: 29th Biennial Exhibition.

Howard Univ. To May 15: Balton Crawford.

National Gallery May: Paul Gauguin; Edward Munch.

Pan American Union June 11-25: Penabaz.

Phillips Gallery May 4-26: John Gernard.

Smithsonian Institution To May 25: Benton Spruance.

Watkins Gallery May: Spring Annual; John Galloway.

WICHITA, KAN.

Art Association To May 11: Ceramics Annual.

WILLIAMSTOWN, MASS.

Lawrence Museum May: Six Modern Sculptors.

WORCESTER, MASS.

Art Museum May: Winthrop Chandler; 18th Century American Prints.

EXHIBITIONS IN NEW YORK CITY

Friedman Gallery (20E40) May: Alexander Ross Prints.

Galerie St. Etienne (46W57) To May 10: Loris Corinth.

Gallery of Jewish Art (14E30) To May 25: Ilya Schor.

Gallery Vivienne (1040 Park) To May 9: Clemente Orozco.

Garret Gallery (47E12) May: Carl Podszus, Robert Rogers, Watercolors, Prints.

Gramercy Galleries (38 Gramercy Pl.) To May 16: 1st Anniversary Group Oils.

Grand Central Art Galleries (15 Vanderbilt) To May 16: 3 Women Sculptors; 55E57 To May 10: Anthony Thieme.

Hammer Galleries (682 Fifth) May: Permanent Collection.

Hugo Gallery (26E55) To May 18: Leonor Fini.

Kennedy & Co. (785 Fifth) May: Picturesque America.

Kleemann Galleries (65E57) To May 10: Albert Urban.

Knoedler Galleries (14E57) To May 10: Latin American Paintings.

Koetser Gallery (32E57) May 5-31: Landscapes of 4 Centuries.

Kootz Gallery (15E57) To May 17: Matherwell.

Krausman Galleries (32E57) To May 10: Esther Williams.

Laurel Gallery (48E57) May 5-17: Paintings from Holland.

League Galleries (40-14 149 Place, Flushing) To May 9: Karl Winterrohl.

Levitt Gallery (16W57) May: Group Show.

John Levy Gallery (11E57) May: Carol and Barbizon School.

Julien Levy Gallery (42E57) May: Group Show; To May 3: Victor Brauner.

Lilienfeld Galleries (21E57) To May 10: Rubin Paintings.

Luyber Galleries (Hotel Brevoort Fifth at 8) To May 17: Extra-Illustrated Books By Important Contemporary Artists.

Macbeth Gallery (11E57) To May 10: Whistler.

Marque Gallery (16W57) May 7-24: French Artists Group.

Matisse Gallery (41E57) To May 14: Modern French Paintings.

Metropolitan Museum (Fifth at 82) May: 26th Art Directors Annual; Metrolite Sculpture; Costume Institute.

Midtown Galleries (605 Madison) To May 16: Lenard Kester.

Mitch Galleries (108W57) To May 10: Hobson Pittman; May 11-31: Gallery Artists.

Morgan Library (33E36) May: Flowers of Ten Centuries.

Morton Galleries (117W58) May: Group Show.

Museum of Modern Art (11W53) May: Museum Collection Drawings; Frank Lloyd Wright; Textiles.

Museum of Non-Objective Painting (24E54) To May 14: New Loan Show; From May 15: Moholy-Nagy Memorial.

National Academy (1083 Fifth) To May 21: Nat'l Ass'n Women Artists Annual.

New Age Gallery (138W15) May 3-21: New Group, All Media.

N. Y. Historical Society (Central Pk. W. at 77) From May 7: Historic Treasures Trinity Church.

Newhouse Galleries (15E57) To

May 15: Julie Morroe de Forest.

Newman Gallery (150 Lexington) May: John Singleton Copley.

Newton Gallery (11E57) May 12-24: William Temple; Esther Kee.

Nicholson Gallery (69E57) May: 18th and 19th Century Landscapes.

Nierenhoff Gallery (53E57) To May 12: Fernand Leger.

Niveau Gallery (8007 8 Ave. Bklyn.) May: Vincent Malta.

Norlie Gallery (59W56) To May 3: Esphyr Slobodkina; May 5-17: Leo Masao.

Parsons Gallery (15E57) To May 10: Charles Ocken.

Passadotti Gallery (121E57) May: Group Exhibition.

Pen & Brush Club (16E10) May: Cotton, Matson, Mock.

Perls Gallery (32E58) To May 17: Carol Blanchard.

Pinacotheca (120W58) To May 17: Charmion Wiegand.

Portraits Inc. (460 Park) May 6-17: Portraits of Pets.

Rehn Gallery (683 Fifth) May: Spring Group.

Riverside Museum (310 Riverside) To May 18: Canadian Women Artists.

Roberts Gallery (380 Canal) May: Group Exhibition.

RoKo Gallery (51 Greenwich) May 4-29: Ruth, Ted and Charles Egn.

Rosenberg Galleries (16E57) To May 10: 20th Century French Paintings.

Salmagundi Club (47 Fifth) To May 10: Annual Exhibition Oils.

Salpeter Gallery (128E56) To May 24: Leo Quaneh.

Sealandre Museum (63E52) To May 20: 3 Centuries of Silk Lamps.

Bertha Schaefer (32E57) To May 17: Sie Holme Paintings.

Schaeffer Galleries (52E58) May: Old Masters.

Schneider-Gabriel Galleries (69E57) May: Permanent Collection.

Schultheis Galleries (15 Maiden Lane) May: Old and Modern Paintings.

Sculptors Gallery (4W8) May 11: June 7: Spring Show.

Seligmann Galleries (5E57) To May 3: Boris Margo; May 12-24: George Sheridan.

Serigraph Galleries (38W57) To May 17: 8th Annual New Prints.

Silberman Galleries (32E57) May: Old Masters.

Tribune Art Center (100W42) May: 12 Artists in Liberated Japan.

Valentine Gallery (55E57) May: French and American Paintings.

Village Art Center (224 Waverly) May 4-31: 2nd Non-Jury Sculpture Show; To May 10: Photography Group.

Vogue Theatre (Ave. K. Bklyn.) May: Contemporary American Art.

Weyhe Gallery (794 Lexington) To May 21: Aline Liebman.

Whitney Museum (10W8) To May 29: Ralph Bakelock.

Wildenstein (192B4) From May 6: Maurice Sterne; Chana Orloff.

Willard Gallery (32E57) To May 24: Ezio Martinelli.

Young Gallery (1E57) May: Old and Modern Paintings.

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